

THE ACADEMY.

A WEEKLY REVIEW OF LITERATURE, SCIENCE, AND ART.

No. 607.
[New Issue.]

SATURDAY, DECEMBER 22, 1883.

PRICE 3d.
[Registered as a Newspaper.]

"This truly artistic periodical."—*Guardian*.

"This admirable periodical."—*Academy*.

THE PORTFOLIO:

An Artistic Periodical.

Edited by P. G. HAMERTON, Esq.

Published MONTHLY, price HALF-A-CROWN.

* Fifty Copies are printed on LARGE HAND-MADE PAPER, with a Proof and a Print of each Plate, price £10 per Annum.

THE VOLUME for 1883 contains Thirty-six Copperplates and 170 other Illustrations, 35s., cloth; or 42s., half-morocco.

ARRANGEMENTS FOR 1884.

"THE BIRDS" of ARISTOPHANES, as represented at Cambridge. By HENRY NORMAN. With Illustrations by Glindoni.
ETCHINGS of the UPPER THAMES. By ALFRED DAWSON. With Notes by Prof. ALFRED J. CHURCH.

ITALIAN SCULPTORS. By Professor COLVIN. With Illustrations.

ETCHINGS of RHEIMS and AMIENS CATHEDRALS. By H. TOUSSAINT.

TURNER'S CHILDE HAROLD'S PILGRIMAGE—ITALY. Etched by A. BRUNET DEBAINES.

THE OLD BRITISH INSTITUTION. By F. G. STEPHENS. With Illustrations.

ETCHINGS by M. LALANNE, L. LHERMITTE, and R. S. CHATTOCK.

SKETCHES in VENICE. By JOSEPH PENNELL.

THE LATE ALFRED P. NEWTON. By the EDITOR.

FREDERICK J. SHIELDS. By F. G. STEPHENS.

GOTHIC and BYZANTINE REMAINS at RAVENNA. By JULIA CARTWRIGHT. With Illustrations.

JEAN GOUJON. By S. UDNY. With Illustrations.

FIVE CINQUEFOILS. By Professor A. H. CHURCH, of the Royal Academy. With Illustrations.

ITALIAN PANELS from a PALACE near BRESCIA. By Professor A. H. CHURCH.

OTHER ILLUSTRATIONS.

ALBERT DÜRER.—THE BIRTH of JOHN the BAPTIST.
TINWORTH—PREPARING for the CRUCIFIXION.
RUDE—HEAD of CHRIST on the CROSS.

TURNER...—WOODLAND LANDSCAPE, with HUNTSMEN.
REYNOLDS—MRS. PELHAM FEEDING CHICKENS.
MORLAND.—PARTRIDGE SHOOTING.

LONDON: SEELEY & CO., 54, FLEET STREET.

NEW BOOKS AND NEW EDITIONS.

Just published.
AN ENGLISH VERSION of the ELOGUES of VIRGIL. By the late SAMUEL PALMER. With Illustrations by the Author. Fourteen Copper-plates. Large-paper Edition, with Proofs of the Plates, vellum, price £5 5s.; Smaller Edition, with Lettered Plates, cloth, £1 1s.

* The Large-paper Edition was all subscribed for within a few days after the publication was announced.
* This beautiful book has the double interest of containing the last work on which the veteran hand of Samuel Palmer was engaged, and of presenting that admirable artist to our view as a man of letters.

Just published.
ETCHINGS in BELGIUM: Thirty Plates. By Ernest George.
New Edition. On hand-made paper, imp. 4to, 21s.
"A book to be loved and prized by all to whom art is dear."—*Standard*.

Just published.
HORACE WALPOLE and his WORLD: Select Passages from his Letters. With Eight Copper-plates after Sir Joshua Reynolds and Sir Thomas Lawrence. Cloth, price 6s.
* Also a LARGE-PAPER EDITION, with Proofs of the Plates, price 12s. 6d.

Just published.
SINTRAM and his COMPANIONS. By De la Motte Fouque.
A New Translation. With numerous Illustrations by Heywood Sumner. Cloth, price 5s.
"A better selection could hardly be made for a Christmas book; the book is beautifully printed."—*Literary Churchman*.

Just published.
THE SYLVAN YEAR. By P. G. Hamerton. New Edition.
With Eight Etchings. Cloth, price 5s.
* Also a LARGE EDITION, with Twenty Plates, price 12s. 6d.
"Full of genuine poetic and artistic feeling."—*Standard*.

Just published.
CHAPTERS on ANIMALS. By P. G. Hamerton. New Edition.
With Eight Etchings. Cloth, price 5s.
* Also a LARGE EDITION, with Twenty Plates, price 12s. 6d.
"An interesting book from the pen of a true lover of animals."—*Standard*.

Just published.
THE CABIN on the BEACH. By M. E. Winchester, Author of
"A Nest of Sparrows." Cloth, price 5s.
"This tender story cannot fail to charm and delight the young."—*Guardian*.
BY THE SAME AUTHOR.
A NEST OF SPARROWS. 5s. | UNDER the SHIELD. 5s. | A WAYSIDE SNOWDROP. 3s. 6d.

Just published.
ROMAN LIFE in the DAYS of CICERO: Sketches Drawn from his Letters. By Professor A. J. CHURCH. With Coloured Illustrations. Cloth, price 5s.
"The best prize book of the season."—*Journal of Education*.

BY THE SAME AUTHOR.
STORIES from HOMER. 5s.
STORIES from VIRGIL. 5s.
STORIES from the GREEK TRAGEDIANS. 5s.
STORIES of the EAST from HERODOTUS. 5s.
THE STORY of the PERSIAN WAR. 5s.
STORIES from LIVY. 5s.
THE STORY of the LAST DAYS of JERUSALEM. 5s. 6d.
A TRAVELLER'S TRUE TALE from LUCIAN. 3s. 6d.
HEROES and KINGS. 1s. 6d.

Just published.
THE CITY in the SEA: Stories of the Old Venetians. By the AUTHOR of "BELT and SPUR." With Coloured Illustrations. Cloth, price 5s.
"Admirably arranged and well written."—*Saturday Review*.

BY THE SAME AUTHOR.
BELT and SPUR: Stories of the Knights of Old. Third Thousand.
With Sixteen Illustrations. Cloth, price 5s.
"A sort of boys' Froissart, with admirable illustrations."—*Pall Mall Gazette*.

Just published.
THE PHARAOHS and their LAND: Scenes of Old Egyptian Life and History. By E. HERKLEY. With Coloured Illustrations. Cloth, price 5s.
"What has long been needed, a popular history pleasantly written."—*Literary Churchman*.

Just published.
IN COLSTON'S DAYS: a Story of Old Bristol. By Mrs. Marshall.
With Illustrations. Cloth, price 5s.
"That most graceful of writers for the young, Mrs. Marshall, has found an excellent field for her ready pen and well-stored brain."—*Manchester Guardian*.

BY THE SAME AUTHOR.
CONSTANTIA CAREW. 5s.
MEMOIRS of THOUBLOUS TIMES. 5s.
THE ROCHEMONTS. 5s.
LADY ALICE. 5s.
LIFE'S AFTERMATH. 5s.
A LILY among THORNS. 5s.
HEIGHTS and VALLEYS. 5s.
HELEN'S DIARY. 5s.
CHRISTABEL KINGSCOTE. 5s.
THE OLD GATEWAY. 5s.
BENVENUTA. 5s.
DOROTHY'S DAUGHTERS. 5s.
JOB SINGLETON'S HEIR. 5s.
JOANNA'S INHERITANCE. 5s.
NOWADAYS. 5s.
MRS. MAINWARING'S JOURNAL. 5s.
BROTHERS and SISTERS. 5s.
EDWARD'S WIFE. 5s.
VIOLET DOUGLAS. 5s.
MILLCENT LEIGH. 5s.

LONDON: SEELEY & CO., 54, FLEET STREET.

TABLE OF CONTENTS.

	PAGE
FORMAN'S EDITION OF KEATS, by E. W. GOSSE	407
ARMINIUS VAMBERY, by H. H. HOWORTH	408
MACAULAY'S FRANCIS BEAUMONT, by C. H. HERFORD	409
MATTHEW ARNOLD'S ISALAH OF JERUSALEM, by the Rev. T. K. CHEYNE	410
RYE'S HUNDRED OF NORTH ERPINGHAM, by E. C. WATERS	411
NEW NOVELS, by G. BARNETT SMITH	412
SOME HISTORICAL BOOKS	413
GIFT-BOOKS	414
NOTES AND NEWS	415
EARLY-ENGLISH JOTTINGS	416
ORIGINAL VERSE: "SOUTH RUSSIAN SKETCHES," by FRANCIS EARLE	417
OBITUARY: HENRI MARTIN, by H. MORSE STEPHENS	418
MAGAZINES AND REVIEWS	419
SELECTED FOREIGN BOOKS	420
CORRESPONDENCE:— Shakespeare's "Dead Elme," by F. J. FURNIVALL; "Cæsar doth bear my hand," by Prof. Hales; A Buddhist Birth Story in Chaucer, by H. T. FRANCIS; Comparative Mythology, by Sir G. COX; Keats on the Scotch "Kirk-men," by H. BUXTON Forman; The Somerset Patent of 1644, by E. C. WATERS; Rabelais, by H. SCHÜTZ WILSON; Savage Sénétia, by C. PHILLIPS-WOLLEY	416-8
APPOINTMENTS FOR NEXT WEEK	418
SOME BOOKS ON ASYRIOLOGY, by Prof. SAYCE	418
CORRESPONDENCE:— Pangur Bân, by J. Manning	419
SCIENCE NOTES	420
PHILOLOGY NOTES	420
MEETINGS OF SOCIETIES	420
THE INSTITUTE OF PAINTERS IN OIL, by FREDK. WEDMORE	421
SOME MINOR EXHIBITIONS	422
OBITUARY	423
ART SALES	423
CORRESPONDENCE:— The Glass-Paintings of Jean Cousin at Sens, by Mrs. Mark Pattison	423
NOTES ON ART AND ARCHAEOLOGY	423
THE STAGE	424
RECENT CONCERTS, by J. S. SHEDLOCK	424

SCHOOL for BOYS and GIRLS.

PRINCIPAL—MRS. CASE.
The NEXT TERM begins JANUARY 22ND, 1884.
Heath Brow, Hampstead, London, N.W.

TUNBRIDGE WELLS.—WARBERRY

HOUSE, Bishopdown Park.—PREPARATION for the PUBLIC SCHOOLS and UNIVERSITIES, under the Rev. T. R. STEBBING, M.A., sometime Fellow and Tutor of Worcester College, Oxford, First and Second Class Classics. First Class in Law and Modern History, and A. J. FORD, Esq., B.A., Scholar of King's College, Cambridge. Fees from 150 to 300 Guineas.

TRANSFER OF LADIES' SCHOOL.—

For DISPOSAL, on very advantageous terms, on account of retirement of present owner, the GOODWILL of a LADIES' SCHOOL, for resident and daily pupils, situated in a most healthy suburb of London. Established many years. Good house and large garden. Average yearly income, £1,500. Rent, £130 per annum. Capital required for lease, goodwill, &c., £1,000. School Furniture at a Valuation. Apply, by letter only, to Messrs. HARMAN & MATTHEWS, 35, Walbrook, London, E.C. (7,590.)

SHAKESPEARE MEMORIAL, STRAT-

—FORD-ON-AVON.—The Library and Picture Gallery of the Memorial Buildings are now completed. The Council will be glad to receive donations of Books suitable for a Dramatic Library, and particularly of first editions of Old and Modern Plays. Also of Pictures of Shakespearean subjects and Portraits of Actors.—Address C. LOWDES, Secretary.

MR. A. M. BURGHES, AUTHORS'

AGENT AND ACCOUNTANT.—Advice given as to the best mode of Publishing. Publishers' Estimates examined on behalf of Authors. Transfer of Literary Property conducted. Twenty years' experience. Highest references. Consultation free.—1, Paternoster-row, E.C.

TO BEWICK COLLECTORS.—A Superb

Copy of the SELECT FABLES, large and thick paper, Imperial 8vo, 1880, rough edges, four pages inside, otherwise in perfect condition. Price 2/6 10s.—W. BORD, 77, Blackett-street, Newcastle-on-Tyne.

THE ADDRESSES OF BOOK-LOVERS

WANTED FOR CATALOGUE No. 102, Now Ready.—JAMES FAWN & SONS, Bristol.

CURIOUS, OLD, AND RARE BOOKS.

NEW CATALOGUES, now ready, post-

free on application.
No. XI. Old, Rare, and Fine Editions of Greek and Latin Classics, Poetry and Miscellanies (many curious), including examples of the Presses of Stephanus, Gryphus, Plantin, Elsevier, Foulis, &c.—French, Spanish, and Italian Books—Early Voyages and Travels—Americana—Natural History, and Science.

No. XII. Various Classes, including Old Novels, Old Plays, Dramatic Works, &c.
GEO. P. JOHNSON, 21, Hanover-street, EDINBURGH.

TO PROPRIETORS OF NEWSPAPERS

and PERIODICALS.—WYMAN & BONS, Printers of the Builder, the Printing Times, Health, Knowledge, Truth, the Furniture Gazette, the Review, and other high-class Publications, call attention to the facilities they possess for the COMPLETE, ECONOMIC, and PUNCTUAL PRODUCTION OF PERIODICAL LITERATURE, whether Illustrated or Plain. Estimates furnished to Proprietors of New Periodicals, for either, or Printing and Publishing.—74 to 76, Great Queen-street, London, W.C.

ENSOR'S CHRONOLOGICAL CHART.

—In consequence of the facilities of carriage offered by the Parcel Post the Author of this CHART has resolved to REDUCE THE PRICE ONE-HALF, and to supply it himself to the purchaser.—Circular, with Testimonials, prices, &c., sent post-free on application to E. J. ENSOR, Milborne Port, Somerset.

ROYAL SOCIETY of PAINTERS in

WATER-COLOURS.

The TWENTY-SECOND WINTER EXHIBITION IS NOW OPEN.
5, FALMALL EAST, from 10 till 5. Admission, 1s.; Catalogue, 6d.
ALFRED D. FRIPP, Secretary.

THE LOISETTIAN SCHOOL OF
PHYSIOLOGICAL
MEMORY!

Or the Instantaneous Art of Never Forgetting!

Uses none of the "Localities," "Pegs," "Links," or
"Associations" of Memoricians.
ANY BOOK LEARNED IN ONE READING.
Great Inducements to Correspondence Classes.

PROSPECTUS POST-FREE.

After five months' acquaintance with the Loissetian System, Dr. ANDREW WILSON, F.R.S.E., thus again writes in his journal, *Health*, under date of September 14th, 1883:—"PROFESSOR LOISETTE'S SYSTEM OF MEMORY TRAINING.—In reply to numerous correspondents, we beg to state that, from recent facts which have come to our knowledge, we are gratified in being able to re-endorse all that we formerly said in favour of this system of developing the recollective and analytical powers. The interest we take in Professor Loisset's system is founded on our appreciation of the literally marvellous results which, not only in our own case, but in that of many others, have been attained under his method of instruction. There can be no question of the soundness of the principles on which the system is founded, and we frankly regard such a training as Mr. Loisset offers as one of the most important educational advantages which it has been our lot to encounter."

Professor LOISETTE, 37, New Oxford Street
(Opposite Mudie's Library).

ROYAL INSTITUTION of GREAT
BRITAIN, ALBEMARLE STREET, PICCADILLY, W.

CHRISTMAS LECTURES.

LECTURE HOUR, 3 O'CLOCK P.M.

PROFESSOR DEWAR, M.A., F.R.S., M.R.I.—SIX EXPERIMENTAL LECTURES (adapted to a Juvenile Auditory) on "ALCHEMY (in relation to Modern Science)"; on DECEMBER 27 (Thursday), DECEMBER 29, 1883; JANUARY 1, 3, 5, 8, 1884. One Guinea the Course; Children under 16, Half-Guinea.

AFTERNOON LECTURES BEFORE EASTER, 1884.

LECTURE HOUR, 3 O'CLOCK P.M.

REGINALD STUART POOLE, Esq., LL.D., Keeper of Coins, British Museum.—TWO LECTURES on "THE INTEREST AND USEFULNESS OF THE STUDY OF COINS AND MEDALS"; on TUESDAYS, JANUARY 15, 22, Half-Guinea.

ARCHIBALD GEIKIE, Esq., LL.D., F.R.S., Director-General of the Geological Survey of the United Kingdom.—FIVE LECTURES on "THE ORIGIN OF THE SCENERY OF THE BRITISH ISLES"; on TUESDAYS, JANUARY 22 to FEBRUARY 26, Half-Guinea.

PROFESSOR JOHN G. MCKENDRICK, M.D., F.R.S.E., Prof. Inst. of Med. Univ. of Glasgow, Fullerian Pr. of Physiology, R.I.—FIVE LECTURES on "ANIMAL HEAT: ITS ORIGIN, DISTRIBUTION, AND REGULATION"; on TUESDAYS, MARCH 4 to APRIL 1. One Guinea, including a Course of Seven Lectures on "Animal Electricity" after Easter.

ERNST PAUER, Esq., Principal Professor of the Piano-forte at the Royal College of Music.—SIX LECTURES on "THE HISTORY AND DEVELOPMENT OF THE MUSIC for the PIANO-FORTE and its PREDECESSORS the CLAVESIN, HARPSICHORD, &c. (with Musical Illustrations on these Instruments)"; on THURSDAYS, JANUARY 17 to FEBRUARY 21. One Guinea.

PROFESSOR TYNDALL, D.C.L., F.R.S., M.R.I.—SIX LECTURES on "THE OLDER ELECTRICITY: ITS PHENOMENA AND INVESTIGATIONS"; on THURSDAYS, FEBRUARY 28 to APRIL 3. One Guinea.

PROFESSOR HENRY MORLEY.—SIX LECTURES on "LIFE AND LITERATURE after CHARLES L. L."; on SATURDAYS, JANUARY 19 to FEBRUARY 23. One Guinea.

CAPTAIN W. DE W. ARNEY, R.E., F.R.S., M.R.I.—SIX LECTURES on "PHOTOGRAPHIC ACTION, considered as the WORK OF RADIATION"; on SATURDAYS, MARCH 1 to APRIL 5. One Guinea.

Subscription (to Non-Members) to all the Courses during the Season, Two Guineas. Tickets issued daily at the Institution, or sent by post on receipt of Cheque or Post-office Order.

MEMBERS may purchase not less than Three Single Lecture Tickets, available for any Lecture, for Half-a-Guinea.

The FRIDAY EVENING MEETINGS will begin on JANUARY 18TH, at 8 P.M. Professor TYNDALL on "RAINBOWS," at 8 P.M.

UNIVERSITY COLLEGE, LONDON.

The PROFESSORSHIP OF MATHEMATICS will be VACANT at the end of the Session. Applications will be received on or before JANUARY 21st at the College, where information may be obtained.

TALFOURD ELY, M.A., Secretary.

UNIVERSITY COLLEGE SCHOOL.

The NEXT TERM will begin on JANUARY 10TH. Prospectuses may be obtained from the Office, Gower-street, W.C.

TALFOURD ELY, M.A., Secretary.

BEDFORD COLLEGE, LONDON,

(For LADIES.)

8 & 9, YORK PLACE, BAKER STREET, W.

LAST TERM will begin on THURSDAY, JANUARY 17, 1884.

MR. PICKERING will give a COURSE of LECTURES on "ORGANIC CHEMISTRY" on SATURDAYS at 1.45.

MISS ALICE GARDNER will LECTURE on "ENGLISH, GREEK, and ROMAN HISTORY."

MR. WOMACK will commence a COURSE of LECTURES in "PHYSICS" for the B.Sc. Examination.

B. SHADWELL, Hon. Sec.

GIRTON COLLEGE, CAMBRIDGE.

The NEXT ENTRANCE EXAMINATION will be held in LONDON in MARCH, 1884. Scholarships of the value of £50 and £45 a-year for three years beginning April, 1884, will be awarded in connexion with the Examination.

Forms of Entry and further information may be obtained from the Secretary, Miss KEYINGTON, 25, Gloucester-place, Hyde-park, London, W. The Forms must be returned filled up on or before JANUARY 21st.

CAVENDISH COLLEGE, CAMBRIDGE.

This College has been founded, under the Presidency of His Grace the DUKE of DEVONSHIRE, K.G., Chancellor of the University, to enable Junior Students, especially those intended for the Legal, Medical, and Teaching Professions, for Engineering, and for Business, to obtain a University Education economically and under special supervision.

The usual age of entry being between 16 and 17, a degree may be taken at 19.

The College charges for Lodging, Board (with an extra Term in the Long Vacation), Tuition, and University Fees, are £84 per annum.

For further information apply to the WARDEN, Cavendish College, Cambridge.

FOR the ARTISTIC DECORATION of
the HOME visit the
AUTOTYPE FINE ART GALLERY,
74, NEW OXFORD STREET
(Twenty doors west of Mudie's Library).

Splendid Copies of the Old Masters from the most celebrated Galleries of Europe.

Reproductions of Modern Paintings from the Luxembourg, "The Salon," Royal Academy, &c.

Facsimiles of Turner's "Liber Studiorum."

Copies of Reynolds, Gainsborough, Lawrence, and rare works from the Print Room, British Museum.

An Illustrated Pamphlet, with press notices from the *Times*, *Athenæum*, *Academy*, *Portfolio*, *Art Journal*, &c., free per post.

Fine Art Catalogue, pp. 124, price 6d., free per post.

Address the MANAGER,

THE AUTOTYPE COMPANY.

TURNER'S LIBER STUDIORUM.

Reproduced in Facsimile by the Autotype Process, and accompanied with Notices of each Plate by the Rev. STOFFORD BROOKE, M.A. Publishing in 3 vols., each containing Twenty-four Illustrations, price Four Guineas per vol. Volume the Second now ready. Containing:

The Story of Europa. Farnsey, with Cook.
Bridge in Middle Distance. Fifth Plague of Egypt.
Roman, with Cymbals. Greenwich Hospital.
Hindoo Ablutions. Interior of a Church.
Bonneville; Savoy. Lauffenbourg.
Source of the Arveron. Calais Harbour.
Alps from Genéville. Coast of Yorkshire.
Ben Arthur. Rieph.
Inventory Pier. Watereuse Gatherers.
Inventory Castle and Town. Juvenile Tricks.
Finot Castle. St. Catherine's Hill.
Stackyard and Horses. Morpeth.

Detached Plates of this Edition of the *Liber*, with the Commentary appertaining, are sold at 3s. 6d.

Publishers: THE AUTOTYPE COMPANY, London.
(HENRY SOTHERAN & Co., London and Manchester.)

A HANDBOOK OF THE ENGLISH
VERSIONS OF THE BIBLE.

With Copious Examples and Comparative Tables.

By the Rev. J. I. MOMBERT, D.D.

Crown 8vo, pp. 508, cloth, 6s.

"It brings together information not contained in any single work extant."

London: SAMUEL BAGSTER & SONS (LIMITED), 15, Paternoster-row.

THE POEMS of GOETHE, consisting of

his Ballads and Songs and Miscellaneous Selections. Done into English Verse by WILLIAM GIBSON, Commander U.S. Navy; Author of "A Vision of Fairy Land, and other Poems," and "Poems of Many Years and Many Places."

London: SIMPKIN, MARSHALL, & Co., 4, Stationers' Hall-court.

THE NEW PARCELS POST.

CHEAP BOOKS AND CHEAP CARRIAGE.

GILBERT & FIELD

Bag to draw the attention of Country Book Buyers and the Public generally to the great advantage of the NEW PARCELS POST, whereby a Parcel of Books can now be forwarded to any part of the United Kingdom at extremely low rates. 3d. Discount in the 1s. off all New Books for Cash. Catalogues gratis and postage free.—GILBERT & FIELD, Remailer and Discount Booksellers, 67, MOORGATE STREET, and 18, GRACECHURCH STREET, LONDON, E.C.

ALL THE BEST BOOKS of the BEST AUTHORS
are in Circulation at

MUDIE'S SELECT LIBRARY.

Many Copies of all the Leading Books of every Season for the past Thirty Years have been placed at MUDIE'S SELECT LIBRARY on the Day of Publication.

Fresh Copies of all New Works of more than average interest are added from day to day as the demand increases, and an ample supply is provided of all the Principal Forthcoming Books as they are issued from the press.

TERMS OF SUBSCRIPTION:
One Guinea per Annum and Upwards,

According to the number of Volumes required;

OR
TWO GUINEAS PER ANNUM,
For the Free Delivery of Books in any part of London.

CHRISTMAS PRESENTS.

A Revised Catalogue of Works of the Best Authors, in Morocco, Calf Extra, and other Ornamental Bindings, adapted for Gentlemen's Libraries or Drawing-room Tables, and for Christmas, Wedding, or Birthday Presents, and School Prizes, is now ready, postage free on application.

MUDIE'S SELECT LIBRARY (Limited)

30 TO 34, NEW OXFORD STREET,
281, REGENT STREET, & 2, KING ST., CHEAPSIDE.

"First among books of the kind. . . . We find Good Words still keeping its place in the foremost rank."—*Times*, December 4th, 1883.
 "A marvel among magazines. It still stands out pre-eminent."—*Standard*.
 "No magazine seems to command the services of such a staff; none certainly offers a more attractive table of contents."—*Spectator*.
 "Continues to hold the lead."—*Pall Mall Gazette*.

Sixpence Monthly, Beautifully Illustrated.

GOOD WORDS.

Edited by DONALD MACLEOD, D.D., One of Her Majesty's Chaplains.

In announcing a New Volume of GOOD WORDS, the Editor congratulates its readers on the extremely interesting programme which is presented for 1884.

The January Number will be honoured by Sketches graciously contributed by H.R.H. Princess Beatrice, and will contain Papers by some of the most Distinguished Writers of the Day. The other names which appear in the Prospectus are the best guarantee of the high standard of merit to be maintained throughout the year.

The Editor is confident that the Serial Stories will commend themselves as among the best which have ever appeared in the magazine. One of them is by the young writer of whose rising power the "*Spectator*" recently said:—"Miss Linskill must come to the front; she supports the old traditions of careful and cultivated English; her style is as refined as it is forcible." The other is one of the most powerful ever written by the well-known novelist, Miss Sarah Tytler.

It is the intention of the Editor to supply a felt want by giving Short Practical Religious Papers, which may be used for reading on Sunday evenings, when the family circle gathers for worship.

ARRANGEMENTS FOR 1884.

(Beginning with the January Part, now ready.)

Pictures from Aix-les-Bains.

By H.R.H. PRINCESS BEATRICE.

With Notes by the Editor.

The Illustrations engraved by J. W. and E. Whymper.

Between the Heather and the Northern Sea.

The New Three-Volume Story.

By M. LINSKILL,

Author of "Clevedon," "Hagar," "Robert Holt's Illusion," &c.

With Illustrations by S. Reid.

Geology and the Deluge.

By the DUKE of ARGYLL.

Helen's Tower.

With Poems, hitherto unpublished.

By ALFRED TENNYSON, D.C.L., Poet-Laureate;
and the late COUNTESS of GIFFORD.

The Luther Commemoration.

By JAMES ANTHONY FROUDE.

A Sail through Egypt after the War.

By LADY BRASSEY.

Author of "A Voyage in the 'Sunbeam,'" &c.

Frederick Denison Maurice.

By R. H. HUTTON.

Our Health and our Homes.

By Sir ROBERT RAWLINSON, C.B., Professor DE CHAUMONT,
and Professor FLEEMING JENKIN.

Kith and Kin, on both Sides of the Atlantic.

By Sir LYON PLAYFAIR, K.C.B.

Edward Irving.

By WALTER C. SMITH, D.D.,
Author of "Olrig Grange," &c.

Short Essays on Men and Manners.

By "SHIRLEY" (JOHN SKELTON, LL.D.).

Earthquakes and Earth Movements.

By RICHARD A. PROCTOR.

A Holiday Afloat.

By the AUTHOR of "JOHN HALIFAX, GENTLEMAN."

The Romance of Manuscript-Discovery.

By Professor ROBERTSON SMITH, LL.D.

Short Readings for the Fireside.

FOR EVERY SUNDAY IN THE YEAR.

By the EDITOR and others.

Explorations in Greenland.

By EDWARD WHYMPER,

Author of "The Ascent of the Matterhorn," &c.

With Illustrations by the Author.

Life and Work among the East London Poor.

By the Rev. HARRY JONES,

Prebendary of St. Paul's, late Rector of St. George's-in-the-East.

Janet Hamilton.

By Professor VEITCH.

Crows and Scarecrows, &c.: Country Sketches.

By JAMES PURVES,

Author of "Poachers and Poaching," &c.

Plain Talk.

By L. B. WALFORD.

Author of "Dick Netherby," &c.

Beauty and the Beast.

A Model Romance.

By SARAH TYTLER,

Author of "Citoyenne Jacqueline," "Lady Bell," &c.

With Illustrations by P. Macnab.

A Fortnight in Holland.

By AUGUSTUS J. C. HARE.

With Illustrations by the Author.

Wordsworth and "Natural Religion."

By Principal SHAIRP, LL.D.

Schools and Schoolmasters up in the North.

By WM. JOLLY, H.M.'s Inspector of Schools.

Among the Peebles-shire Hills.

By the EDITOR.

With Illustrations by George Reid, R.S.A.

The Destruction of the American Bison.

By C. F. GORDON-CUMMING.

Poems.

By the BISHOP of BEDFORD, ALEXANDER ANDERSON, and others.

Helpful Religious Papers. By

The BISHOP of ROCHESTER.

The BISHOP of DERRY.

Professor MOULTON, D.D.

R. W. DALE, LL.D.

W. PULSFORD, D.D.

Professor CANDLISH.

Rev. A. GOODRICH.

JAMES BROWN, D.D.

J. MARSHALL LANG, D.D.

DONALD FRASER, D.D.

Papers on Science and on Miscellaneous Subjects. By

Professor T. E. THORPE.

Professor A. H. GREEN.

Professor J. S. BLACKIE.

CLEMENT L. WRAGGE.

Sheriff RAMPINI.

E. H. BRAMLEY.

LADY VIOLET GREVILLE.

M. BETHAM-EDWARDS.

And others.

LONDON: ISBISTER & COMPANY (LIMITED), 56, LUDGATE HILL.

First Monthly Part of New Volume ready this day.

THE LEISURE HOUR.

THE SIXPENNY ILLUSTRATED MAGAZINE
FOR FAMILY READING.

The JANUARY PART contains:—

No Choice: a Story of the Unforeseen. By T. S. MILLINGTON, M.A., Author of "By Hook or by Crook," &c. Chap. I. Illustrated.

A Few Words about the Housing of the Poor. Middle-class Progress—The Gospel of Decency—Wholesome Discontent—Some Too Content or Indifferent—Suggested Legitimate Pressure—Municipal Responsibility—Amateur Help—Indirect Education—Not "Cast out," but "Come in"—The Country Implicated. By the Rev. HARRY JONES, M.A., formerly Rector of St. George's-in-the-East, London.

Earthquakes and Volcanoes. By P. W. STUART MENTNATH. With Illustrations by Edward Whymper.

Rose Dormer. By Anne Fellowes.

Doctors Out of Practice. By J. Cordy JAFFERSON, Author of "A Book about Doctors."

Chasing the Deer. By M. Macmaster. Illustrated.

Anselm's Dream. With Illustrations.

Mediaeval Shoes. By Richard Heath. With Illustrations.

Among the Entomologists. With Engraving from a Painting by E. Armitage, R.A.

Earl Rosslyn's Sonnets.

Ascent of the Great Pyramid. With Engraving.

The British People: their Incomes and Expenditure, their Virtues and their Vices. By Professor LEONARD LEVI. Races and Nationalities—Are the British People Rich?—Early Marriages—Population and Space—House Accommodation, &c.

Varieties.

With COLOURED FRONTISPIECE by CALDECOTT, "THE PROFESSOR'S CLASS."

SIXPENCE MONTHLY. Order of any Newsagent.

LONDON: 56, PATERNOSTER ROW.

HARRISON & SON'S NEW PUBLICATIONS.

BURKE'S (Sir BERNARD) PEERAGE, BARONETAGE, KNIGHTAGE, &c. for 1884, corrected to the latest date. Super royal 8vo, cloth gilt, published at 38s.

"Among the books which the new year yields are Burke's Peerage and Baronetage, of which it is superfluous to say a word."—*Whitehall Review*.

"A genealogical and heraldic guide of established authority."—*Daily Telegraph*.

"Constant reference to the pages of 'Burke' enable us to testify to its variable accuracy."—*Court Journal*.

BURKE'S (Sir BERNARD) DORMANT, ADEYANT, FORFEITED, and EXTINCT PEERAGES of the BRITISH EMPIRE. New Edition, brought down to the present date (1883). Comprising every peerage created since the Conquest that is now extinct, dormant, under attituder, or inabeyance, and tracing down the various dignities to their existing representatives. Royal 8vo, cloth gilt, published at 42s.

"Another of these magnificent volumes, invaluable to every historian, artist, or litterateur of modern times."—*Court Journal*.

"Is an enduring monument to the energy and research of its compiler."—*Athenaeum*.

BURKE'S (Sir BERNARD) GENERAL ARMORY of ENGLAND, SCOTLAND, IRELAND, and WALES. Re-issue 1883, with additional Supplement describing the Arms, &c., of nearly 1,000 Families not included in the previous issue. Pp. 1,380, super royal 8vo, cloth gilt, published at 52s. 6d.

BATEMAN'S GREAT LANDOWNERS of GREAT BRITAIN and IRELAND. A List of all Owners of 3,000 acres and upwards worth £3,000 a year, with the addition of 1,320 Owners of 2,000 acres and upwards, their income from land, acreage, colleges, clubs, and services, with an analysis. Fourth Edition, Thoroughly Revised, 1883. Crown 8vo, cloth, published at 14s.

"It is a work of very great statistical value, enlivened by a caustic Pro-face."—*Academy*.

London: HARRISON & SONS, Booksellers and Publishers, 59, Pall-mall, S.W.

* Full Catalogue of New Books of the Season, and other favourites, offered at specially reduced prices, free by post.

Just published.

LETTERS to a SON preparatory to SCHOOL LIFE. By FRANCIS BURDETT MONEY COUTTS, M.A., LL.M.

"Be strong and of good courage." "Blessed are the pure in heart, for they shall see God."

Price 1s. 6d.

London: SIMPKIN, MARSHALL, & Co.; and HATCHARDS, Walsall: W. HENRY ROBINSON, Steam Printing Works.

With Coloured Illustrations and Woodcuts, royal 8vo, 31s. 6d.

EGYPT AFTER the WAR: being Notes made during a Tour of Inspection, including Experiences and Adventures among the Natives. With Descriptions of their Homes and Customs, to which are added Notes of the latest Archaeological Discoveries. By VILLIERS STUART, M.P., Author of "Nile Gleanings."

JOHN MURRAY, Albemarle-street.

UNDER THE ESPECIAL PATRONAGE OF HER MAJESTY. Now ready, Fifty-third Edition, 1 vol., royal 8vo, with the arms beautifully engraved, 31s. 6d., bound, gilt edges. **LODGE'S PEERAGE AND BARONETAGE** For 1884.

CORRECTED by the NOBILITY.

LONDON: HURST & BLACKETT, PUBLISHERS, 13, GREAT MARLBOROUGH STREET.

CAMBRIDGE UNIVERSITY PRESS.

SOPHOCLES: the Plays and Fragments. With Critical Notes, Commentary, and Translation in English Prose, by R. C. JEBB, M.A., LL.D., Professor of Greek in the University of Glasgow.

Part I. THE OEDIPUS TYRANNUS. Demy 8vo, cloth, 15s.

AN ATTEMPT to TEST the THEORIES of CAPILLARY ACTION by COMPARING the THEORETICAL and MEASURED FORMS of DROPS of FLUID. By FRANCIS BASHFORTH, B.D., late Professor of Applied Mathematics to the Advanced Class of Royal Artillery Officers, Woolwich, and J. C. ADAMS, M.A., F.R.S., Lowndean Professor of Astronomy and Geometry in the University of Cambridge. Demy 4to, cloth, 21s.

NEW VOLUME OF THE CAMBRIDGE BIBLE FOR SCHOOLS AND COLLEGES.

GENERAL EDITOR: J. J. S. PEROWNE, D.D., Dean of Peterborough.

THE EPISTLES of ST. JOHN. By the Rev. A. PLUMMER, M.A., D.D. Extra fcap. 8vo, cloth, 3s. 6d.

LONDON: C. J. CLAY, M.A., & SON, CAMBRIDGE UNIVERSITY PRESS WAREHOUSE, 17, PATERNOSTER ROW.

Just ready, crown 8vo, sewed, 1s. 6d.; cloth gilt, 2s.

WHERE SHALL I EDUCATE MY SON?

A MANUAL FOR PARENTS OF MODERATE MEANS.

By CHARLES EYRE PASCOE.

SYNOPSIS OF CONTENTS:—The Greater Opportunities in the Greater Public Schools—The Lesser Opportunities in the other Public Schools—Yearly Expenses in the Average Middle-Class Schools—Free Education and Maintenance: Christ's Hospital—Special Aid in Special Cases: Wellington, Marlborough, Royal Naval School, Epsom Medical College, &c.—A List of Endowed Grammar, County, and Proprietary Schools whose Fees (for Tuition) do not exceed £20 per annum—Appendix: Examination Papers, set for Election to Winchester College, Harrow and Rugby Schools, &c.

LONDON: HOULSTON & SONS, PATERNOSTER SQUARE.

NEW WORK BY SIR A. GRANT, BART., LL.D.

Now ready, in 2 vols., 8vo, with many Illustrations, price 36s., cloth.

The STORY of the UNIVERSITY of EDINBURGH during its FIRST THREE HUNDRED YEARS.

By SIR ALEXANDER GRANT, Bart., LL.D., D.C.L., &c.

LONDON: LONGMANS & CO.

This day is published, 4to, with Illustrations by E. SHANGMAN HANDCOCK, 10s. 6d.

CAPTAIN MUSAFIR'S RAMBLES IN ALPINE LANDS.

By Colonel G. B. MALLESON, C.S.I.

LONDON: W. H. ALLEN & CO., 13, WATERLOO PLACE.

NOTICE.—THE LOVES OF VANDYCK: a Tale of Genoa, by J. W. GILBART-SMITH, is ready this day, small crown 8vo, cloth, price 2s. 6d.

LONDON: REGAN PAUL, TRENCH, & CO.

LIST OF STANDARD BOOKS FOR THE LIBRARY

PUBLISHED BY MESSRS. LONGMANS, GREEN, & CO.

By James Anthony Froude.

THE HISTORY of ENGLAND from the FALL of WOLSEY to the DEFEAT of the SPANISH ARMADA. Cabinet Edition, 12 vols., crown 8vo, £3 12s. Popular Edition, 12 vols., crown 8vo, £2 2s.

SHORT STUDIES on GREAT SUBJECTS. 4 vols., crown 8vo, 24s.

CAESAR: a Sketch. With Portrait and Map. 8vo, price 16s.

THE ENGLISH in IRELAND in the EIGHTEENTH CENTURY. 3 vols., crown 8vo, 18s.

By W. E. Hartpole Lecky, M.A.

HISTORY of ENGLAND in the EIGHTEENTH CENTURY. 4 vols., 8vo, 1700-1784, £3 12s.

HISTORY of the RISE and INFLUENCE of the SPIRIT of RATIONALISM in EUROPE. 2 vols., crown 8vo, 16s.

THE HISTORY of EUROPEAN MORALS, from Augustus to Charlemagne. 2 vols., crown 8vo, 16s.

LEADERS of PUBLIC OPINION in IRELAND. Crown 8vo, 7s. 6d.

By Sir Thomas Erskine May, K.C.B., D.C.L.

THE CONSTITUTIONAL HISTORY of ENGLAND since the ACCESSION of GEORGE III. 1760-1870. Seventh Edition. 3 vols., crown 8vo, 18s.

By Henry Thomas Buckle.

HISTORY of CIVILISATION in ENGLAND and FRANCE, SPAIN and SCOTLAND. Cabinet Edition. 3 vols., crown 8vo, 24s.

By the Rev. W. J. Conybeare and Dean Howson.

THE LIFE and EPISTLES of ST. PAUL. Copiously Illustrated with Steel Plates, Landscapes, Coins, Maps, &c.

LIBRARY EDITION, with all the Original Illustrations, Maps, Landscapes on Steel, Woodcuts, &c., 2 vols., 4to, 42s.
INTERMEDIATE EDITION, with a Selection of Maps, Plates, and Woodcuts, 2 vols., square crown 8vo, 21s.
STUDENT'S EDITION, Revised and Condensed, with Forty-six Illustrations and Maps, 1 vol., crown 8vo, 7s. 6d.

By the Rev. C. J. Abbey and the Rev. J. H. Overton.

THE ENGLISH CHURCH in the EIGHTEENTH CENTURY. 2 vols., 8vo, 36s.

By Professor Heinrich Ewald.

THE HISTORY of ISRAEL. Translated from the German by J. E. CARPENTER, M.A., and J. F. SMITH, with Preface by R. MARTINEAU, M.A. Vols. I.-VI., 8vo, £3 19s.

By the Right Rev. E. Harold Browne, D.D., Bishop of Winchester.

AN EXPOSITION of the THIRTY-NINE ARTICLES, Historical and Doctrinal. Twelfth Edition. 8vo, 16s.

By Sir John Lubbock, Bart., M.P., F.R.S.

THE ORIGIN of CIVILISATION, and the PRIMITIVE CONDITION of MAN; Mental and Social Condition of Savages. 8vo, Woodcuts, 18s.

By James A. Doyle.

THE ENGLISH in AMERICA; Virginia, Maryland, and the Carolinas. 8vo, with Map, 18s.

By H. D. Macleod.

THE THEORY and PRACTICE of BANKING. Fourth Edition. Vol. I., 8vo, 12s. [Vol. II., nearly ready.]

By Walter Bagehot.

LITERARY STUDIES. 2 vols., 8vo, 28s. | ECONOMIC STUDIES. 8vo, 10s. 6d.

BIOGRAPHICAL STUDIES. 8vo, 12s.

By Professor George Rawlinson, M.A.

THE HISTORY of ANCIENT EGYPT. With Map and 261 Illustrations. 2 vols., 8vo, £3 3s.

By Professor Max Müller.

LECTURES on the SCIENCE of LANGUAGE. New Edition (1882). 2 vols., crown 8vo, 16s.

By John Stuart Mill.

A SYSTEM of LOGIC, RATIOCINATIVE and INDUCTIVE. 2 vols., 8vo, 25s.

PRINCIPLES of POLITICAL ECONOMY. 2 vols., 8vo, 30s.; or Popular Edition, in 1 vol., cr. 8vo, 5s.

By George Henry Lewes.

THE HISTORY of PHILOSOPHY, from Thales to Comte. Fifth Edition. 2 vols., 8vo, 32s.

By W. L. R. Cates.

A DICTIONARY of GENERAL BIOGRAPHY. Third Edition. 8vo, 28s.

By P. M. Roget, M.D.

THESAURUS of ENGLISH WORDS and PHRASES, Classified and Arranged so as to facilitate the Expression of Ideas and Assist in Literary Composition. Crown 8vo, 10s. 6d.

LONDON: LONGMANS, GREEN, & CO., PATERNOSTER ROW.

RICHARD BENTLEY & SON'S LIST.

Ready this day, at all Newsagents', price One Shilling.

THE TEMPLE BAR MAGAZINE

For JANUARY, 1884.

- I. PERIL. By Jessie Fothergill. Chaps. I.-III.
- II. THALBERG.
- III. THE HEIRESS OF GLENMAHOWLEY.
- IV. WHAT SHALL I DRINK? (Conclusion.)
- V. BELINDA. By Rhoda Broughton. (Conclusion.)
- VI. THE ETON DAYS OF SIR STAFFORD NORTCOTE.
- VII. LONG AGO.
- VIII. THE HORSE: a Study from Outside.
- IX. OUR FASTEST TRAINS.
- X. THE FOUR SILVERPENNYS.
- XI. LAST REMINISCENCES of ANTHONY TROLLOPE.
- XII. ZERO. Chaps. I. and II.

THE PRIVATE LIFE of MARIE

ANTOINETTE, QUEEN of FRANCE and NAVARRE. With Sketches and Anecdotes of the Courts of Louis XIV., XV., and XVI. By Madame CAMPAN. An entirely New and Revised Edition, with Additional Notes. With Sixteen fine Illustrations on Steel. 2 vols., 30s.

"Despite the stupendous mass of literature which exists in reference to the French Revolution and its antecedents, Madame Campan's memories of Marie Antoinette still supply the most vivid and, as some writers say, 'matterful' . . . collection of statements about the Queen. Perhaps there is still no single book of anecdotic history which may be read with such advantage by the average student. . . . Finally, there have been added to the book illustrations which increase its attractions not a little. Two portraits of the Queen are given as frontispieces of the two volumes. The first, an extraordinarily lovely one, is after Madame Vigée le Brun; the other is the better known, older, and less attractive, but still very handsome, portrait by Wertheimüller. . . . with drawings of the famous buildings, and one or two pieces of the historical order, make up a very interesting, handsome, and well-executed collection of illustrations."—*Pall Mall Gazette*, Dec. 19.

THE GIRL of the PERIOD, and other Social Essays. By Mrs. LYNN LINTON.

2 vols., 24s.

"We may announce the publication of a couple of volumes which will be eagerly sought by all who take pleasure in piquant and satirical writing."—*Times*.

SAVAGE SVANETIA; or, Travels

in the Heart of the Caucasus. By CLIVE PHILLIPS-WOLLEY, F.R.G.S., Author of "Sport in the Crimea," &c. 2 vols., crown 8vo, with Fourteen Illustrations engraved by George Pearson, 21s.

"Mr. Wolley's adventures are very well told, and the scenery incidentally described. A few illustrations add to the attractions of this pleasant book."—*Athenæum*.

RACECOURSE and COVERT-SIDE.

By ALFRED E. T. WATSON. In demy 8vo, 15s.

THE OUT-OF-DOOR LIFE of the

REV. JOHN RUSSELL, of TORDOWN, NORTH DEVON. By the AUTHOR of "WOLF-HUNTING in BRITANNY," &c. A New and Revised Edition, brought down to Date. In 1 vol., crown 8vo, 6s.

POPULAR NEW NOVELS

AT ALL THE LIBRARIES.

Each in 3 vols., crown 8vo.

BY THE AUTHOR OF "THE WOOING O'T."

THE EXECUTOR.

By Mrs. ALEXANDER,
Author of "Her Dearest Foe," &c.

ABIGEL ROWE: a Chronicle of

the Regency. By the Hon. LEWIS WINGFIELD. "Mr. Wingfield, in addition to unfolding with great ingenuity a very dramatic story, gives us the straightest of 'tips' regarding men and manners in London society at the period when that best-abused of monarchs, George IV., was Prince Regent." G. A. S., in *Illustrated London News*.

EPHRAIM. From the German of

NIEMANN, by Mrs. TYRRELL.

BY THE AUTHOR OF "THE SAPPHIRE CROSS."

WINIFRED POWER. By Joyce DARRELL.

RICHARD BENTLEY & SON,
8, NEW BURLINGTON STREET,
Publishers in Ordinary to Her Majesty the Queen.

MACMILLAN & CO.'S LIST.

"NEW YEAR'S NUMBER."

ENGLISH ILLUSTRATED MAGAZINE

No. IV. (JANUARY), Price Sixpence,

CONTAINS CONTRIBUTIONS FROM

Frederick Pollock.
A. J. Hopkins.
Archibald Forbes.
Henry James.

Archibald Geikie,
F.R.S.
Randolph Caldecott.
Charlotte M. Yonge.

CONTENTS OF THE NUMBER.

- I. PORTRAIT of "MATTHEW ARNOLD." (Frontispiece.) After F. SANDYS.
- II. DARTMOOR and the WALKHAM. FREDERICK POLLOCK. With Illustrations.
- III. THE PIANOFORTE and its PRECURSORS. A. J. HOPKINS. With Illustrations.
- IV. THE HARES and the FROGS. The Fable—Application. RANDOLPH CALDECOTT. With Illustrations.
- V. THE EMPEROR and his MARSHAL. ARCH. FORBES. With Illustrations.
- VI. MATTHEW ARNOLD. HENRY JAMES.
- VII. RIVERS and RIVER-GORGES of the OLD WORLD and the NEW. ARCHIBALD GEIKIE, F.R.S. With Illustrations.
- VIII. THE ARMOURER'S 'PRENTICES. Chaps. VIII., IX., X. (To be continued.) CHARLOTTE M. YONGE. ORNAMENTS, INITIAL LETTERS, &c.

A NEW BOOK BY THE LATE JOHN RICHARD GREEN.

THE CONQUEST of ENGLAND. By JOHN RICHARD GREEN, M.A., LL.D., Author of "The Making of England," &c. With Portrait and Maps. Demy 8vo, 18s.
"As to general story of the Conquest itself . . . it has never been so written before."—*Times*.

A NEW NOVEL BY MRS. OLIPHANT.

HESTER: a Story of Contemporary Life. By Mrs. OLIPHANT, Author of "The Curate in Charge," "Young Musgrave," &c. 3 vols., Crown 8vo, 31s. 6d.

Macmillan's 4s. 6d. Series. New Volumes.

FELICITAS: a Tale of the German Migrations, A.D. 476. By FELIX DAHN. Translated by M. A. C. E. Crown 8vo, 4s. 6d.

THE MIZ MAZE; or, the Winkworth Puzzle. A Story in Letters by Nine Authors. Crown 8vo, 4s. 6d.

CAMPING among CANNIBALS. By ALFRED ST. JOHNSTON. Crown 8vo, 4s. 6d.

Now ready, in 14 vols., 18mo, paper covers, 1s. each; cloth, 1s. 6d. each; complete in box, 21s.

HENRY JAMES'S NOVELS and

TALES.
Portrait of a Lady. 3 vols. The American. 2 vols.
Roderick Hudson. 2 vols. The Europeans. 1 vol.
Washington Square. 1 vol. Confessions, &c. 1 vol.
Daisy Miller, &c. 1 vol. Siege of London, &c. 1 vol.
The Madonna of the Future. An International Episode, &c. 1 vol.

BOOKS FOR BOYS AND GIRLS.

NEW BOOK BY SIR SAMUEL W. BAKER.

TRUE TALES for MY GRANDSON'S. By Sir SAMUEL WHITE BAKER, M.A., F.R.S., F.R.G.S., &c. With numerous Illustrations by W. J. Hennessy. Crown 8vo, 7s. 6d.

MRS. MOLESWORTH'S NEW BOOK.

TWO LITTLE WAIFS. By Mrs. MOLESWORTH, Author of "Carrots," "Rosy," &c. Illustrated by Walter Crane. Crown 8vo, 4s. 6d.

BY THE SAME AUTHOR. Illustrated by Walter Crane. 4s. 6d. each.

"Mrs. Molesworth is mistress of the art of writing for children." *Spectator*.
The Tapestry Room. The Cuckoo Clock. "Carrots." Grandmother Dear. Rosy. Tell me a Story. A Christmas Child.

NEW BOOK FOR BOYS BY WILLIAM BLACK.

ADVENTURES in THULE: Three Stories for Boys. By WILLIAM BLACK, Author of "The Strange Adventures of a Phaeton," "Madcap Violet," &c. Crown 8vo, 3s. 6d.

HANNAH TARNE: a Story for Girls.

By M. E. HULLAH, Author of "Mr. Greysmith." With Illustrations by W. J. Hennessy. Cr. 8vo, 4s. 6d.

With upwards of 170 Pictures by Mr. Walter Crane.

GRIMM'S FAIRY TALES: a Selection from the Household Stories. Translated from the German by LUCY CRANE, and done into Pictures by WALTER CRANE. Crown 8vo, 6s.

MACMILLAN & Co., 29, Bedford-street, London, W.C.

SAMPSON LOW, MARSTON, & CO.'S

NEW PUBLICATIONS:

BY THE RIGHT HON. THE MARQUIS OF LORNE.

MEMORIES OF CANADA AND SCOTLAND:

SPEECHES AND VERSES

By the RIGHT HON. THE MARQUIS OF LORNE, K.T., G.C.M.G., &c.

Crown 8vo, cloth, 380 pages, price 7s. 6d.

AT ALL THE LIBRARIES.

The New Work by the Author of "The Head Hunters of Borneo."

TEMPLES AND ELEPHANTS;

Or, THE NARRATIVE OF A JOURNEY OF EXPLORATION THROUGH UPPER SIAM AND LAO.

By CARL BOCK.

With Coloured Plates and numerous Woodcuts.

1 vol., 8vo, cloth extra, 21s.

MR. DUTTON COOK'S LAST WORK.

ON THE STAGE:

STUDIES OF THEATRICAL HISTORY AND THE ACTOR'S ART.

By the late DUTTON COOK,

Author of "A Book of the Play," &c.

2 vols., crown 8vo, cloth, 24s.

A CHARMING CHRISTMAS PRESENT.

VICTORIA, QUEEN OF ENGLAND:

HER GIRLHOOD AND WOMANHOOD.

By GRACE GREENWOOD,

With Illustrations. Post 8vo, cloth extra, price 6s.

THE

CRUISE OF THE "FALCON"

A VOYAGE TO SOUTH AMERICA IN A 30-TON YACHT.

By E. F. KNIGHT, Barrister-at-Law.

Maps and numerous Illustrations. 2 vols., crown 8vo, 24s.

A VOYAGE ROUND GREAT BRITAIN.

With short Views of Aberdeen, Balmoral, Leith, Edinburgh, Kincardine, Stirling, St. Valéry-en-Caux, Fécamp, Havre, and Paris.

By Captain THOMAS HARGREAVES,

F.A.S., 2nd L.R.V.

Crown 8vo, cloth, 5s. [Now ready.]

AN APPROPRIATE CHRISTMAS PRESENT.

The New Volume of Poems by the AUTHOR of "YESTERDAY, TO-DAY, and FOR EVER," entitled

FROM YEAR TO YEAR;

Or, POEMS AND HYMNS FOR ALL THE SUNDAYS AND HOLY DAYS OF THE CHURCH.

By the Rev. E. H. BICKERSTETH, M.A.

16mo, with red border lines, cloth, 3s. 6d.; roan, 5s.; calf or morocco, 8s.

London:

SAMPSON LOW, MARSTON, SEARLE, & RIVINGTON,
Crown-buildings, 188, Fleet-street, E.C.

SATURDAY, DECEMBER 22, 1883.

No. 607, New Series.

THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

The Poetical Works and other Writings of John Keats. Now first brought together. Edited, with Notes and Appendices, by Harry Buxton Forman. In 4 vols. (Reeves & Turner.)

SIXTY-TWO years have passed away since Keats died, and now, for the first time, we are presented with a final edition of his text. If it had come sooner, it might not have found the world of readers prepared for it, and if it had come much later it might have laid Englishmen open to the charge of neglecting their most interesting classics. In a beautiful spirit of optimism, then, we may congratulate ourselves on our good fortune in receiving it at this particular time, but much more, it seems to me, on its excellence and on Mr. Forman's ability. The value of bibliography is much disputed, and we can very easily admit that there is much to be said for the plain people who like a homely text, untormented by notes or allusive documents. For them there is Mr. Matthew Arnold's edition of *The Lives of the Poets*, with none of the errors pointed out, and adorned by one single and solitary note. But a belief in this sort of editing is becoming as rare as a belief that English poetry ceased with Crabbe; and, for my own part, I am so devoured by the love of notes that I am sometimes tempted to think that the text was made on purpose to be adorned by them. In pure bibliography, then, Mr. Forman is a passed master; nay, more, he has actually invented a method of arranging editorial material which is apparently the best known. His severest critics have never assailed his general accuracy; and I must confess that his scrupulous examination of documents, his taste in typography, his attention to the mint and anise and cummin of book-production, are delightful to me, and that he gives me not a note or an appendix too many. If I admitted that his zeal was excessive on any point, it would be on the localities where Keats lived in London; about which, unlike Leigh Hunt, I am not curious.

The more closely anyone has studied Keats and his period, the more inclined does it seem to me that he will be in giving honour to Mr. Forman's industry and skill. These four large volumes, containing a good deal of matter hitherto inaccessible, are a monument of zeal and editorial activity. On the whole, the matter which is entirely new is not very large in quantity or important in quality, but it is right that we should have it. There is one terrible letter to Fanny Browne which

wrings the heart, and which I, for one, should have been glad to be spared the reading. And Mr. Forman prints the poem called "Eve's Apple," which does not now appear to me so good as when I read it in MS. ten years ago. But I am disposed to blame the indiscreet temper of the age, rather than Mr. Forman, for these additions, if they are to be blamed. It is certain that sooner or later these things would be added to the poet's works, since no one has had the courage to burn them, and it is a pain to the scientific editor to know that his edition is incomplete. The discovery of Richard Woodhouse's copy of *Endymion* has revealed the tenor of the first draft of that poem, to which, moreover, a charming fragment has been added from the columns of the *Indicator*. A number of pleasant and almost paternal letters to his sister Fanny, still surviving as the Señora Keats de Llanos, reveal a friendly side of his character, but add little to our knowledge of him; the Scotch Tour receives very considerable elucidation, and a good many pieces of doggerel poetry are printed for the first time.

It will not be thought invidious, I hope, if I point out one or two small points on which Mr. Forman might, perhaps, in a future edition be a little more full or precise. I mention them because, although they may seem slight to the ordinary reader, I do not think that Mr. Forman will consider them beneath his notice. They are the remnants of a variety of notes made on the text of Keats during past years—notes most of which are rendered obsolete by Mr. Forman's full and exhaustive treatment of the text. In dealing with "Lamia," it might be well to point out that Keats had no more right to make this a proper name than we should have to take Bogey as that of a hero. A lamia was a fabulous monster; Lucian says of someone that his talk was like stories of lamias, made to frighten children in the nursery. In reprinting the very trumpery anapaestic lines "To some Ladies," Mr. Forman has a note in depreciation of Mrs. Tighe which makes me inclined to suspect him of small acquaintance with her works. It is obviously Moore, and not Mrs. Tighe, whom Keats is here imitating, and he merely mentions the authoress of "Psyche" because he admired and had been studying her poem. I do not think that Mrs. Tighe's influence upon the composition of a far more important poem, "The Eve of St. Agnes," has ever been noticed, but it certainly exists. Mrs. Henry Tighe was by no means the mamby-pamby writer which she has been represented as being. In her way she heralded the neo-romantic school in almost everything but genius. She was the best Greek scholar, except Mrs. Browning, that we have had among English female poets, and she was able to boast that she had gone direct to the original of Apuleius for the fable of her epic. In Keats' days this elegant and sustained production was still much read, and I have myself no doubt whatever that Mrs. Tighe's treatment of the Spenserian stanza had something to do with Keats's choice of it in "The Eve of St. Agnes." Here is a stanza chosen at random from "Psyche," which was written about 1799, and I think every critical reader will admit that, in falter-

ing accents, it prophesies of the style of Keats:—

"But when meek Eve hung out her dewy star,
And gently veiled with gradual hand the sky,
Lo! the bright folding doors retiring far,
Display to Psyche's captivated eye
All that voluptuous care could e'er supply
To soothe the spirits in serene repose;
Beneath the velvet's purple canopy
Divinely formed a downy couch arose,
While alabaster lamps a milky light disclose."

In connexion with the "Ode on a Grecian Urn," Mr. Forman might have mentioned Wordsworth's curiously prudish scruple regarding the first line; and, under the "Ode to Psyche," he should certainly have quoted Mr. Ruskin's eloquent tribute to the Alpine felicity of Keats' painting in

"Far, far around shall those dark-cluster'd trees
Fledge the wild-ridg'd mountains, steep by steep."

I miss, too, a note where one might have been appropriately inserted, on the false quantity Keats is guilty of in regard to the word "Hyperion." Shakspeare, Gray, and many other English poets have committed the same sin, but their example has not been so universally followed as is usually supposed. Akenside, who hated to be wrong, speaks correctly of

"the might
Of Hyperion on his noon-tide throne,"

and Drummond of Hawthornden makes the same vain protest.

There are now some textual points to be examined. In the fragment called "Modern Love" it appears to me certain that the word "it" has dropped out of the fifth line (ii. 231), which should surely run

"Divine by loving it, and so goes on"—

that is to say, silly youth doth think to make itself divine by loving love. From "The Castle Builder" a line seems to have dropped out after l. 37, amplifying the description of the potter's clay, and supplying a rhyme to "clay." In the "Acrostic" (ii. 283), ll. 10-14 appear to be corrupt; they are, at all events, hopelessly unintelligible as they stand. I can only approach a meaning by entirely altering the punctuation, thus:—

"Anthropophagi in Othello's mood,
Ulysses storm'd, and his enchanted belt,
Glow with the Muse,"

the meaning being that Anthropophagi, and Ulysses, and his belt are three subjects of an heroic kind which suit the tragic Muse. I suspect, however, that "storm'd" is the wrong word; the only text appears to be a careless American one. I am glad to see that in the "Ode to Fanny" Mr. Forman makes one conjectural emendation, "lost in a soft amaze," of the truth of which I have long been persuaded; but he misses another of which I am no less sure, and of greater importance. The first line of the Ode at present reads,

"Physician Nature! let my spirit blood!"

an expression which is certainly incorrect and possibly vulgar. I would suggest that Keats undoubtedly wrote

"Physician Nature! let my spirit's blood!"

which reconciles us to grammar and good sense, and binds the meaning to that of the second line. In the "Song of Four Fairies" a line seems to have dropped after l. 47, for

nothing rhymes with "sun." It is noticeable that these unrhymed lines occur only in poems the MS. of which has not been examined by very careful copiers. Keats was so rich in technical instinct, and so amorous of form, that even in his wildest snatches of doggerel he did not leave such raw and careless edges to his work.

Almost the only emendation which Mr. Forman has made and which I resent is the substitution of a comparatively tame stanza in "La Belle Dame sans Merci" for the wild and romantic music of—

"She took me to her elfin grot,
And there she wept, and sighed full sore,
And there I shut her wild, wild eyes
With kisses four."

As an indication of what Keats had been reading—and I think the echo of his fugitive study is always to be detected in his verse—I should like to have it noted that the exquisite ending to "The Eve of St. Mark," in its mock fifteenth-century rhymes, shows that Keats had just laid down the *Confessio Amantis*. I should be very glad to know from Mr. Forman whether it is possible that Keats saw a copy of "Prometheus Unbound," or heard passages of it in MS. I do not suppose that his slightly churlish vow, years before, not to read or even visit Shelley would have bound him in his later thoughts; and, if he had at last a notion of visiting Shelley, he might well decide to read what Shelley had written. At all events, towards the close of what I am afraid we must consider Keats' latest long poem, the unlucky "Cap and Bells," I am struck by several Shelley-like words—"Imaian," "Panthea," and the like. There is, I think, now no impropriety in mentioning that Mrs. Bryan Waller Procter was the lady who gave Lord Houghton the brilliant description, which has been so often quoted, and which is reprinted here (iv. 333), of Keats' personal appearance. There seems some inconsistency, but not more perhaps than the infirmity of aged memory can account for, between Severn's statement in 1878 (iv. 218-9), that until he read the letters of Keats to Fanny Browne he knew nothing of "this serious passion," and his description in 1821 (iv. 213) of the poet's agony at receiving a letter from Fanny Browne, and his expressed sympathy for her loss in 1822 (iv. 367). It is certain that every fresh glimpse which we get of this person renders her figure more unsympathetic. It was she and not the critics who killed John Keats; if ever a shallow-hearted coquette destroyed a man, it was she, and she has left behind her words about her lover which place her outside the confines of our pity.

I have no space left to do justice to the adornments of these splendid volumes. All the best portraits of Keats are given in careful facsimile. I would like to enquire what has become of "the beautiful profile by Giromelli" which Severn mentions in one of his letters (iv. 380); was this a portrait taken by an Italian artist in Rome? The Mr. Gott who tried so hard to execute a monument to Keats directly after his death was Joseph Gott, a very clever sculptor, who fell under the curious spell which used to subjugate the gold medallists of the Royal

Academy, and who, having found his way to Rome, never found it back again, but died there in 1849. With regard to the life-mask, Mr. Forman is certainly right in the very high estimate he has formed of its value. My friend Mr. Armstead, R.A., gives it as his professional opinion that this has been manipulated less than is usual in the case of masks, except in the mouth, which Keats evidently moved, perhaps with a trembling of the lips or irritation at the pressure of the plaster, and which cannot be accepted as true in detail. I trust that Mr. Forman will not receive my little carplings as being anything else than a tribute to the value of his compilation and a mark of the eager interest with which I have examined it.

EDMUND W. GOSSE.

Arminius Vambery: his Life and Adventures.

Written by himself. With Portrait and Illustrations. (Fisher Unwin.)

AUTOBIOGRAPHY is a form of literature which should generally be posthumous. If a man is inclined to carve his own statue it is at least well that he should trust his friends to furnish the pedestal and the inscription. It is a very serious matter to face the world's criticism, which is keen and cold, when we have stripped off the clothes that habitually hide us from our best friends; and if we are to do the work effectually and frankly, without self-consciousness and without vanity, it had better be postponed until we have crossed the frontier and are careless of either praise or blame. Nor, again, are many lives worth chronicling apart from the incidents of adventure which bring us face to face with fresh facts and situations. These, undoubtedly, men will read with avidity, but they will not bear telling too often. We tire of repeated jokes, much more of twice-told tales. Such are the reflections which are at once suggested on turning over the leaves of M. Vambery's new book.

Of this book the first chapters can alone claim to be actually new and to be in reality autobiographical, the rest is a *rechauffée* of what M. Vambery has previously told us—a re-casting of the matter in previous works in which he described the picturesque story of his adventures in the steppes beyond the Caspian. When first given to us these were full of freshness and of novelty, but they have somewhat paled since so much has been written by other hands. His difficulties were greater, no doubt, than those of later and more fortunate travellers—as the difficulties of pioneers are greater—and he had the reward of reaping the first harvest of sharply outlined facts. But those who came after, who could travel along a more level road and with greater safety and leisure, have naturally brought to their hives a more substantial load; and it is a rash thing, when they have made us all familiar with the scene, to repaint it in the colours that were welcome once, and to bid us look at it through a vista of twenty years. We say this advisedly. We are all under deep obligations to M. Vambery. His facile pen made us take a warm interest in a land which we had almost forgotten, so soon does good men's work, like that of Abbott and Burnes and others, pass into

the oblivion of every-day folk; but he has done much more than this. He has dug deeply into the sources of Eastern history and into the problems surrounding the languages, the poetry, and the traditions of the Eastern Turks; and although, like every one of us, he has not escaped the sharp attacks of hostile critics, he has done what will enable him to survive a good deal of correction, and added largely to the world's store of knowledge. The burden of our homily is to say that his trained hands would have given us more welcome matter if he had published the great poem on Sheibani Khan, about which he read such an interesting paper at the Asiatic Society, or given us some original materials illustrating the darker corners of Eastern history, instead of recasting his already familiar narrative and calling the story an autobiography. The style of his new book, as usual with him, is light and brisk, and he arranges his story with no slight dramatic power. He has also been assisted by a clever draughtsman in the graphic pictures he gives us of desert life.

M. Vambery's early days were hard enough. Born of humble parents, he had to fight for himself at twelve, and began as an apprentice to a dressmaker. From stitching cloth he passed to a more congenial occupation as the teacher of an innkeeper's son, tempering his teaching by occasional turns at cleaning the family boots. Having got together eight florins he made his way to St. George, near Pressburg, where he joined the gymnasium, and where he was maintained by the kindness of charitable people, who supplied him with food and clothing. At fourteen he moved to Pressburg, where he seems to have endured some privations—living, he says, on bread and water only, and meanwhile acting as a servant or a domestic to other servants while he was attending school, and during the vacations tramping it to Vienna, Prague, and other cities. At sixteen, he says, he had acquired a knowledge of Hungarian, German, Slavonian, Latin, and Greek, and speedily mastered the other Romance and Teutonic languages; and he would have us believe that all the principal poets and authors of Europe were his daily food. He tells us that from early years his imagination was especially taken captive by the romance surrounding the East; and he now attacked the Eastern tongues, beginning with Turkish, which, from its affinity to Magyar, he found easy. Through the kindness of Baron Joseph Eotvas, he secured a passage to Constantinople with fifteen Austrian florins in his pocket; and he does not fail to tell us what a youthful prodigy he was considered by his fellow-passengers, and how his knowledge of many tongues secured him friendly meals and other attentions. Among his new friends were several Turks, who at that time were very well disposed towards the Hungarians, and were hoping for a wholesale conversion of that race to Islam. At Constantinople he became a teacher of languages, and he divided with a venerable Mollah the task of educating a young wealthy Turk who was anxious to be provided with French boots and a French vocabulary. Presently, entering the household of a Turkish grandee, Hussein Daim Pasha, he was introduced to a

learned Mollah from Baghdad, named Ahmed Effendi, who was a "thorough Arabic and Persian scholar, and knew a whole series of classics by heart." He became our traveller's teacher. M. Vamberg tells us how at this time he had access to the best Turkish circles; and, rather unexpectedly to those who know something of the antecedents of official Turkey, he breaks out into a tirade against "the stupid pomposity, ridiculous arrogance, and pitiable ignorance of certain aristocracies" when contrasted with the Asiatic grandees. It is certainly new to us to learn that an Oriental is particular only about the nobility of blood in the matter of his horses and sporting dogs, and that in Asia "the possessors of long pedigrees and owners of family trees with decayed roots and worm-eaten bark have not the position of leaders of society." Stambul has been writ very large indeed in being here styled Asia. While at Constantinople M. Vamberg published a Turko-German dictionary, and was elected a corresponding member of the Hungarian Academy. He had now determined to make his famous journeys, for which he had diligently prepared himself by a study of Eastern dialects of Turkish, until he felt himself able to pass as a genuine Turk. The account of his journey fills the greater part of the rest of this book.

M. Vamberg is a well-known critic of Russian aggression. The following passage shows some of the iniquities which it is to be hoped Russian aggression has suppressed. Speaking of a band of three hundred Turkoman prisoners who had been captured by the Khivans, he says:

"These unfortunate people were covered with rage, and looked, owing to their fear of death and the starving they had had to undergo for days past, like dead men risen from their graves. They were already divided into two groups—those under forty years of age, who were yet to be sold as slaves, or to be made a present of, and those who, owing to their position or advanced age, are looked upon as *aksakals* (gray beards), and were subject to the punishment meted out by the Khan. Those of the first class were led away by their escorts, in bands of fifteen tied to each other by iron collars. The second group were anticipating with patient resignation, like sheep taken to the slaughter-house, the horrible fate in store for them. Part of them were sent to the block or to the gallows. Eight of them, of an advanced age, lay on their backs at a hint from the executioner. In this situation their hands and feet were tied, and he, kneeling on their chests, and stabbing with a sharp knife the eyes of each of them, in turn deprived them of their eye-sight. After he had accomplished his cruel task he wiped his bloody knife on the gray beard of one of his victims. It was a dreadful sight to see these miserable people, after the fetters had been removed from their hands and feet, in their groping attempts to rise from the ground. Some knocked their heads against one another, others sank to the ground again from sheer exhaustion, moaning and beating the ground with their feet in their agony."

As a good instance of the *sang froid* necessary to a traveller in these dangerous latitudes may be quoted an amusing anecdote of M. Vamberg's intercourse with Yakub Khan of Herat. He entered the reception hall, where his large turban and pilgrim-like appearance caused everyone to make way for

him. "When I stepped into the hall," he says,

"I found the prince seated as usual in his arm-chair with the vizier on his right side, while ranged along the wall were standing other officers, mollahs, and people from Herat. In front of the prince were the keeper of the seal and four or five servants. As became my position as a dervish I entered with the customary salutation, and, exciting no sort of comment by it, I went up straight to the prince, seating myself between him and the vizier, after having pushed aside the latter, a stout Afghan, to make room for me. There was a general laugh at this intermezzo, but I kept my countenance, and immediately raised my hand to recite the customary prayer. I observed an expression of surprise and hesitation stealing over his face, and, after I had said 'Amen' and the whole company, smoothing their beards, responded to it, he jumped up from his chair, and, pointing at me with his finger, he exclaimed, laughing and yet half astonished, 'I swear by God that thou art an Englishman.' A loud burst of laughter followed the original remark of the young prince, but he, in no wise disconcerted, approached, stood up in front of me, and then, clapping his hands like a child who had guessed right at something, he added, 'Let me be thy melim! confess thou art an Ingilis in disguise.' But I now pretended to act as if the joke had been carried too far for my forbearance, and said, 'Sahib meksem (stop this), dost thou know the proverb: he who, even in fun, takes a true believer to be an unbeliever, becomes one himself? Give me rather something for my *fatiha* that I may continue my journey.' My grave looks and the citation made by me somewhat perplexed the young prince, and sitting down again, half ashamed of himself, he excused himself by saying he had never seen a dervish from Bukhara with such features."

The later chapters of M. Vamberg's book are, we confess, little to our taste. They are charged with that peculiar incense which men burn sometimes in their closets before themselves, but which should not be burnt in public. The scholars whose good opinion M. Vamberg would alone assuredly desire to conciliate will be irritated by the minute references to great people who have received M. Vamberg in their houses, the eminent man he is himself in many fields of enquiry, and the authoritative voice he speaks with in politics and science. We could have spared all this. It is not very worthy of one who has done so much good work. It is especially distasteful to men of English or German origin, who believe now, as was believed of old, that the best wine needs no bush; and it is a signal proof of the temptations and dangers of limning one's own portrait. We can follow M. Vamberg's footsteps in Asia with pride and pleasure; we welcome every word he has to tell us about the ethnography and the languages of the East. But we get tired and shrink from a lion whose tail is continually wagging, and we would leave such small arts to much smaller men than the Professor of Eastern Languages in the University of Pesth. HENRY H. HOWORTH.

Francis Beaumont: a Critical Study. By G. C. Macaulay. (Kegan Paul, Trench & Co.)

THE younger member of the most famous of English literary partnerships has hitherto been

a somewhat nebulous figure. The inveterate association which links his name with Fletcher's has made it the harder even for scholars to give him a detached personality, while popular opinion has always frankly declined to think of him apart. "Beaumont and Fletcher" have been a sort of composite entity, to which the first, like the hero of the epigram—*πόδας χρίσας, ὄμματα χρυσάμενος*—supplied the solid qualities, and Fletcher the radiant wit. So far as he is currently distinguished at all, his portrait is not altogether flattering. "Excellent Beaumont," for whom his contemporaries had nothing but admiration, has been put off with doubtful praise as a poet of "judgment;" and the fantastic phrases of Cartwright about the "sober sponge" with which he chastened the exuberance of Fletcher's wit have assisted the impression, suggested by his poems and by his heavy and uninteresting features, that he was somewhat dull.

A thorough comprehension of Beaumont was for the first time made possible by Mr. Fleay, whose paper in the *Transactions* of the New Shakspeare Society, in spite of a rather too fanatical faith in his talisman, must be allowed to have made an epoch. The distinction of styles which he succeeded in tracing is palpable enough when once observed, though it eluded the more exquisite methods of the older criticism. But Mr. Fleay left the subject just where it began to have a real interest. We care very little to know that Fletcher used so many double endings and Beaumont so many, or that Beaumont wrote this scene and Fletcher that, unless these facts can be made to disclose other facts, and to throw a little light on what is yet dark in the mind, character, and art of these two great writers. A more subtle and imaginative analysis of style and treatment was necessary; and it is this that Mr. Macaulay has attempted in the original and valuable study before us, which, though carefully revising and correcting Mr. Fleay's results, in the main begins where he left off. We may call attention, at the same time, to the papers on Beaumont and Fletcher appearing in the *Englische Studien*, on which it would be premature to express an opinion.

Mr. Macaulay has certainly subjected the dramas in which Beaumont took part to a very searching and elaborate criticism. He has, perhaps, given rather less attention to that extraordinary mass of wit, heroism, romance, extravagance, and obscenity which is Fletcher's alone; and, in the effort to detach the two figures definitely and vividly, he occasionally ignores their fine points of contact. The contrast, for instance, in regard to rhetorical elements is perhaps hardly so great as is implied. The structure of Fletcher's verse doubtless suggests a constitutional antipathy to the old regular iambic with its sonorous monotony; but Fletcher pursued his heresies so ardently that he at times approached the very point he was flying from, and wrote a verse as obtrusively cadenced and as undramatic as that of "Gorboduc" by a precisely opposite method. No doubt he often displays a sort of *Welterschmetternde* recklessness of metre and everything else, as if "Υβρις herself were his

muse. But there are many passages in which the troubled, languorous rush of syllables, advancing like a wave up a shallow beach to a crisis and a "dying fall," which monotonously recur, has a distinctly rhetorical effect. The lines seem to linger with a kind of voluptuous delight in their own music—"wandering on as loth to die;" and Fletcher, whose ear was so fine when he chose to consult it, was clearly quite aware of the effect, which, like every other obtrusion of the mere form and mechanism of speech, is essentially rhetorical and undramatic. His use of stopped lines, too, which, as Mr. Macaulay rather subtly points out, emphasises the unrhetorical disjointedness of his thought, also induces something of the rhetorical ampleness of expression which generally follows the effort to end the sentence at a particular place. Beaumont's verse, again, certainly tends to the rounded and periodic structure. But the rhetorical quality which might otherwise have been more conspicuous than it is is partly neutralised by a love of simplicity, in which he is quite unlike Fletcher and almost all the other dramatists of his time. It is in Beaumont that we find those brief sentences of unassuming beauty, perfectly limpid in structure and in thought, daintily inlaid like pearls in the verse, and breaking up its continuous music into detached and completed phrases. In other hands this style might degenerate into epigrammatic pretentiousness; in his it became the happiest vehicle for the expression of child-life or maidenly ingenuousness. Beaumont has some title to be called a classical writer in a romantic age, while Fletcher was a romantic of romantics.

The most important part of the book is the fifth section—a suggestive and original attempt to describe Beaumont's "mind and art." Mr. Macaulay distinguishes, as peculiar qualities of Beaumont, the use of burlesque in comedy and of the kind of unconscious equivocation in tragedy which Thirlwall, by a happy extension of usage, called "irony." He claims that, if he wanted wit, he was fully the equal of Fletcher in humour. And, finally, he attempts to rescue him from the charge habitually launched against the entity "Beaumont and Fletcher"—of complete want of moral feeling. The general accuracy of this analysis may be conceded; but here again the contrast with Fletcher is somewhat too trenchantly drawn. The use of burlesque, for example, is denied to Fletcher; and, on the strength of this perilous hypothesis, it is maintained that one of the most effective burlesques in literature, the "Knight of the Burning Pestle," was the sole work of Beaumont, occasioned by the failure of the "Faithful Shepherdess"—that it was, in fact, an act of chivalrous vengeance upon the city audience which had damned his friend's play the year before, and which replied to the attack by damning his. Now, in the first place, it seems especially hazardous to apply observations about the ordinary practice of the two dramatists to a work confessedly written with a purpose. Even assuming that Fletcher used burlesque nowhere else, it is hardly more reasonable to deny that he may have borrowed the weapon of Cervantes to chastise his foolish enemies and their foolish favourites than it is to deny, with Mr. Fleay,

that he may have for once used prose for the same purpose. But was burlesque so strange to him, after all? Like some of his fellows, notably Heywood, he was equally at home in the wildest regions of romance and in the grossest prose of daily life, in the world of Quixote and the world of Sancho Panza; and he frequently brings the two worlds into close contact. Sometimes, it is true, he appears unconscious of their relation, as in the "Love's Cure," where a Spanish Bradamante is exhibited "at home" among the gallants and tradesmen, the rascally constables and "hungry servants" of sixteenth-century Seville. In the "Sea Voyage" the contrast is inverted, and it is the homely sailors who find themselves in the Isle of the "Amazons"—a feeble and vulgar copy of Prospero's. But in "The Woman's Prize"—a much worthier rival of Shakspeare in another field—the suggestion of romance is not merely brought into the common world of jealous husbands and subtle wives, but humorously contrasted with it. What could be purer burlesque than the scenes in which "chaste, witty Maria," the more artful successor of cursed Katherine, fortifies herself with several kindred spirits, after the fashion of the *Lysistrata*, in a domestic Acropolis, besieged by Petruchio and his men-servants; while, to the terror of the besiegers, an army of "city-and country-women" is discerned advancing to their rescue, "like a cloud of thunder," under the command of a tanner's wife—

"I know her by her hide, a desperate woman,
She dead her husband in her youth, and made
Reins of his hide to ride the parish."

The whole of this description (ii. 5) may be compared with the "lady's" ironical speeches in "The Scornful Lady" (i. 1), in which Mr. Macaulay sees sufficient "burlesque" to make them a part of his case in claiming that play for Beaumont. Again, when we find certain passages of this play and of "Philaster," which are full of the metrical characteristics of Fletcher, assigned to Beaumont on account of the "burlesque magniloquence" to which double endings are said to be "appropriate," we are inclined to entreat a little more light upon this mysterious property, and to ask whether Marlowe, for instance, did not find it feasible to extract a "magniloquence," which for us and for most of his contemporaries has all the effect of "burlesque," out of a perfectly simple iambic.

We have no space to deal at length with all the other points. Upon the vexed question of the "moral earnestness" which the author, with a slight qualification, claims for Beaumont as for Shakspeare, while he denies it to Fletcher, we are on the whole disposed to agree with him. And the series of exquisite maidenly forms—Aspasia, Euphrasia, Oriana, Viola (in the "Coxcomb"), to whom we may add, though they are "no maids," Ordella ("Th. and Theod.") and Violante ("Triumph of Love")—may be regarded as in the main Beaumont's creation, though in several cases the coarser touch of Fletcher is visible in the execution. Among the long succession of Fletcher's own heroines—the martial viragos, like Clara and Bonduea; the women of tragic passion and pathos, like Edith ("The Bloody Brother") and Merione ("Queen of Corinth"); and the maidens of

the type of Celia in the "Humorous Lieutenant," who mean to keep their honour, and do keep it, but who can extract much amusement from adventures which imperil it—among all these bold and masculine figures, there are hardly any which, even distantly, recall the delicate creations of Beaumont, unless it be the modest and somewhat homely maidens whom their father, "the Loyal Subject," entrusts to the Court of his very disloyal Sovereign.

We add a few brief notes. The remarks about the Beaumontesque English country-house scenery of the "Scornful Lady" might have been modified by a comparison of that (only nominally French) in Fletcher's brilliant "Elder Brother." In drawing an argument for Beaumont's authorship of the "Woman-Hater" from the character of the glutton Lazarillo, it should have been noticed that a character of the same "humour" and the same name occurs in Fletcher's "Love's Cure." And, in order not to omit one last lowly office of criticism, we will venture finally to remind the author that Coryat's *Crudities* was published, not in 1616, but in 1611. We hope to meet Mr. Macaulay again. If, as he tells us, the history of the later romantic drama has not yet been written—as, in a German sense, it doubtless has not—we should rejoice to hear that he had laid his hand to the task; or, if he shrinks from that ungrateful and unsavoury labour, let him at least give us some more studies as careful, subtle, and suggestive as the present one.

C. H. HERFORD.

Isaiah of Jerusalem, in the Authorised English Version. With an Introduction, Corrections, and Notes. By Matthew Arnold. (Macmillan.)

LOVERS of the few original works in literature are always glad to see new translations of them, and fresh circles of readers introduced to their beauties. Mr. Arnold has the ear of a public to which professed scholars rarely have access; he has the pen of a master of English, and the sympathetic insight of a poet. It may be that he has some more questionable gifts, that he can by a single barbed phrase give an immortality of unmerited disface, and by a light and sparkling manner divert the reader from the weightier matters which do not contribute to aesthetic pleasure. Had he republished in full those papers on the genuine Isaiah which lately adorned the *Nineteenth Century*, the provocation would have been great to mix in unequal combat; but by a wise and considerate renunciation he has enabled a jealous reviewer to bless one who might have been an enemy altogether.

Mr. Arnold's present theory on the right mode of "revision" is that which for many years has been my own—viz., to correct as little as possible, and that little in rhythmical English. Formerly, says Mr. Arnold, he was unwilling to disturb the old version when any tolerable sense, right or wrong, could be made of it; now he thinks that a clear error should be corrected, though if the general sense of the original is preserved (for Mr. Arnold retains this questionable phrase), we ought to be satisfied. In the

interests of a full discussion, I wish he had matured his theory and published his contribution earlier; perhaps his voice might then have been more listened to. The danger in the very gentle revision which we both desire is this, that ingenuous Bible students might imagine that it represented the ripest and best nineteenth-century scholarship, and that the rhythmical and rhetorical effect of the Authorised Isaiah corresponded to that of the Hebrew. If this should be imagined, adieu to progressive study. It is in the interests of church-goers, school children, and poor people that one may reasonably argue against a thorough revision; for students, a really faithful translation is indispensable. Chapman's *Homer* might do for Keats, but not for an historical student; now the Authorised Version is not, in scholarship, up to the level of Chapman's *Homer*. Here, then, I part company with Mr. Arnold, who censures what he generously admits to be the faithfulness of my own recent translation of Isaiah precisely as if it were intended either as a model for a church version or for lovers of English style, without mentioning that I had already published a version in a work not yet out of print, which aimed (doubtless with frequent ill-success) at reconciling in some degree style and scholarship. He finds fault with the heaviness of my version of vii. 16; but that version does but reflect the heaviness of the Hebrew, which is one of the evidences produced that chap. vii. as it stands was not the work of Isaiah. The superior rhythmic elegance of his version of ix. 5 I willingly recognise; but one part of it sacrifices sense to sound. Certainly Mr. Arnold's version elsewhere too satisfies the ear; but it seems to me squeamish to admit "long-shanked," while using a periphrasis for "boot" and for "straggler," and, contrary to his own principles, to retain such misleading renderings as "pleasant pictures" (ii. 16), "behold, a virgin" (vii. 14), "without me" (x. 4), "hypocrites" (xxxiii. 14).

It is interesting to see how instinctively Mr. Arnold (rather like Dean Stanley) turns against any but a very modest "higher criticism." I think it very excusable in him to sit in judgment, when so many lesser men do the same. *Eppur si muove*. To call Ewald's conclusions "temerities" simply shows that he is not acquainted (how should he be?) with the ins and outs of criticism. Of course, if he only knows Ewald's positions from Ewald, he is unable to do full justice to his theories, for Ewald is conspicuously deficient in dialectic power. It is a comfort, at any rate, that Mr. Arnold throws his full weight into the scale for a plurality (he would say a duality) of authorship; without this, indeed, it is difficult to see how the second part of Isaiah could in any rational way be enjoyed. I rather wonder that Mr. Arnold should honour me with so much of his gentle criticism. At one point he apparently confounds me with Sir E. Strachey, and attributes to me a view about the great ode of chap. xiv. which I have repeatedly controverted. On the other hand, a similar theory as to xxi. 1-10 I admit to be mine and to be doubtful, only adding that the rival explanation is equally doubtful, as I hope to be able to show more fully than before.

There is so much to be thankful for in Mr. Arnold's brief introduction to the genuine Isaiah that it were ungracious to ask for more. Even if he loves King James's Isaiah better than "Isaiah of Jerusalem," it is a virtue to love the Hebrew seer at all. Keats knew no Greek, but Mr. Arnold knows some Hebrew as well. He is well fitted, then, to be an Isaiah missionary to those who would fain share Keats's pleasure as "a new planet swims into their ken." All the more so as he can bear witness that "from no poetry and literature, not even from our own Shakespeare and Milton, great as they are, and our own as they are, have I, for my own part, received so much delight and stimulus as from Homer and Isaiah." I am half sorry that his pretty little edition of "the other Isaiah" can no longer be had. If the elementary schools would have nothing to do with Isaiah, there were educated readers to cater for in abundance; and the introductory essay showed a perfectly delightful optimistic enthusiasm. And all this from such a confirmed Helleniser! T. K. CHEYNE.

Some Rough Materials for a History of the Hundred of North Erpingham in the County of Norfolk. Collected by Walter Rye. Part I. (Norwich: Goose.)

MR. RYE has long been known as an indefatigable collector of materials for a new History of Norfolk. It is his avowed ambition to supersede, by a fuller and more critical account of Norfolk parishes and families, the county History known as Blomefield's, which was, in fact, continued and completed by Parkin after Blomefield's death. If industry and an enthusiastic interest in the subject were the only qualifications necessary, Mr. Rye's success would be assured. But the amount of labour required to compile a county History can only be realised by those who have attempted similar work; and a practising solicitor has neither leisure nor opportunities for unlimited researches. Mr. Rye has therefore wisely confined himself in the first instance to the Hundred of North Erpingham, which is treated with exceptional brevity in Blomefield's *Norfolk*. Curiously enough, Parkin, in his account of this Hundred, made no use whatever of Le Neve's Collections, from which Blomefield drew the materials of as much of his History as he lived to write. The whole of Le Neve's Collections, so far as they relate to this Hundred, are now for the first time printed; and Mr. Rye has appended copies of all the known Aids and Returns of knights' fees, and of all the monumental inscriptions in the several churches and churchyards in this Hundred. He has printed no less than 2,509 of these inscriptions, which are, of all local records, the most liable to destruction. For when they are outside the church they are apt to get defaced by the weather, and when they are inside they are often improved away by church restorers. In this Hundred, however, they are now safe, thanks to Mr. Rye, and cannot fail to be of immense assistance in tracing the pedigrees of the village aristocracy, which are often quite as interesting as those of the rich tradesmen from London or Norwich, who bought the manor and a coat

of arms at the same time. Mr. Rye has done good service elsewhere by exposing the fictitious character of the origin attributed by the Heralds to some of the great landowners in Norfolk, who really sprung from yeomen and peasants; and he confidently expects that the publication of this volume will lead to further discoveries of the same kind.

This book, however, is still more interesting for its *motif* than for its contents, for it is a new departure in topographical literature. Mr. Rye's MS. collections were getting unmanageable from their bulk; and he has literally thrown together in this volume, without any attempt at arrangement, all that his note-books contain about the Hundred of North Erpingham. He hopes hereafter to digest this mass of materials into a parochial History; but in the meanwhile they are safe from all danger of being dispersed, and are available for the use of the county historian of the future, whoever he may be. This preliminary publication of notes, collected at a great expenditure of time and labour, has been undertaken in too generous and disinterested a spirit to find many imitators; but it can scarcely be thought an unnecessary precaution, when we consider how many county Histories have been projected and commenced and remain unfinished. Baker's *Northamptonshire* and Blore's *Rutland* are notable examples. Antiquaries are proverbially forgetful of the shortness of human life, and they go on accumulating notes for future use, as if they were going to live for ever. They put off finishing their work in the vain hope of attaining an impossible perfection, until death overtakes them with a heap of unfinished MS. to which no one else has the clue. The result is that the labour of years is thrown away, and the work has all to be done over again. It will be a consolation, however, to Mr. Rye to know that, whatever the future has in store for him, he has laid a solid and enduring foundation for the History of this Hundred for the coming historian of Norfolk. He may rest assured, too, that no one will ever make use of this volume without wishing him leisure and health that he may himself reap the fruits of his generous industry.

EDMOND CHESTER WATERS.

NEW NOVELS.

- Annan Water.* By Robert Buchanan. In 3 vols. (Chatto & Windus.)
Di Fawcett. By C. L. Pirkis. In 3 vols. (Hurst & Blackett.)
Winifred Power. In 3 vols. (Bentley.)
Jenifer. By Annie Thomas. In 3 vols. (White.)
The Jewel in the Lotus. By Mary Agnes Tinker. (W. H. Allen.)
Life's Music. By Emma E. Hornibrook. (Nisbet.)

MR. BUCHANAN, both as poet and romance writer, has great command over the springs of pathos. This is once more illustrated in his *Annan Water*, which, in spite of an occasional weakness in construction, contains many passages of true power and many touches of real genius. It is the story of a waif left at

the door of the manse of a Scotch minister, and brought up by him. This waif develops into a beautiful maiden, to whom her foster-father gives the name of Marjorie Annan, the scene of the novel being fixed on the banks of the Annan, not far from Dumfries. Strange and unsuspected secrets often lie hid even between the dearest friends; and the mother of Marjorie lives near the manse in the person of Miss Hetherington, of Hetherington Castle, a lady of great wealth. Betrayed by her lover, she has been afraid to acknowledge her offspring. Yet the knowledge is wrung from her by the sufferings of Marjorie, who in her turn is called upon to bear terrible hardships. The heroine rejects the love of honest John Sutherland, a young Scotch artist, because she has been captivated by the supposed sorrows, the fancied patriotism, and the actual good looks of a Frenchman named Léon Caussidière, whom she secretly marries. They go to live in Paris, and here the villany of Caussidière reveals itself. He has become possessed in a nefarious manner of the secret of Miss Hetherington, and he works this mine as long as possible. A mean and despicable character, he behaves so cruelly to his wife that she at length leaves him, but only to fall from one stage of poverty to another, and to yet another still lower. She is absolutely dying from starvation, when she finds safety in an English Home in the French capital. (Mr. Buchanan dedicates his story to Miss Leigh, whose name is so honourably associated with the English mission in Paris.) Marjorie, in course of time, finds her way back to Scotland, having discovered her mother, to whom she now clings with deep affection. Caussidière, however, is a periodical source of trouble until, having, among his other crimes, betrayed the French cause, he is put out of the way. In the end Marjorie gives her hand to Sutherland, who has rendered her faithful service all through. The book has not much humour, though there is a grim pleasantry about Solomon Mucklebackit, the Scotch sexton. All the characters possess a vitality and an individuality of their own; and the novel, as a whole, worthily sustains the reputation of the author of *The Shadow of the Sword*.

The story of one year of the life of Di Fawcett is slow to insipidity in the first volume; but, before the work closes, it develops unsuspected tragedy. The heroine is a member of a family ostracised on the ground of the antecedents of its head and Mrs. Fawcett; and a good deal of space is occupied with their attempts to get into county society. The characters of Di and her sister, Nina, are well differentiated. The former, under a gay and sometimes apparently frivolous demeanour, hides depths of profound passion to which her selfish and volatile sister is a total stranger. Captain Auberon Villars, a type of the handsome military Adonis, but not worthless withal, is captivated by Di; but somehow matters turn out badly, and he becomes engaged to the other sister before he well knows what he is about. The weak and foolish Nina, though engaged to Villars, listens to the syren voice of a noted blackleg, Captain Drake, and is about to elope with him when their plans are discovered and Drake is shot dead. Now comes out the

strength of Di's character. Believing that her father has committed the deed, she gives herself up for the murder to save him, and she appears in court. It is discovered, however, that the real murderer is a Spanish servant in the service of Drake, whom the latter had wronged. All is put right; Di is released, and, after a good deal of trouble, we are given to understand that she accepts the faithful Villars. There are several highly improbable incidents in the course of the narrative, but the reader who perseveres will find plenty of interest in the closing volume, which saves the work from being a failure.

The anonymous author of *Winifred Power* shows unquestionable ability as a novelist, but it is somewhat undisciplined. There are ramifications of cousinhood and other relationships in this story which would have puzzled the characters in "Patience." The intricacies are such that, desiring to preserve a sound mind, we refrained from tackling them in all their wonderful minuteness, for, after all, life is not a mere apprenticeship to the Hatherley genealogy. The novel should really have been called "John Hatherley," for he is the centre of the whole, and the pivot round which everything turns. His selfishness, his pretended culture, made manifest in his mania for rare Aldines and Elzevirs, and the shameful manner in which he gains possession of the whole of the family wealth are delineated with no inconsiderable power. In contrast to his character is that of his cousin Martha, who is made the scapegoat for the sins of Hatherley and for his equally selfish sister Mary. The novel turns upon the Quixotic championship of Martha's wrongs by Winifred Power, and the love of the latter for the son of the man who has wrought so much mischief and wrong. There are several incidents in the course of the work which struck us as glaringly inconsistent, but probably these will not depreciate its value in the eyes of novel-readers generally. It is undoubtedly interesting; and it demonstrates that the author, whom we suppose to be a lady, will yet do better and more finished work.

There is nothing of a high tone about the life and character of the people we meet with in Mrs. Cudlip's *Jenifer*. It is certainly not equal to other stories we have read by the same writer; and the pressure of life is now so great, and time is so short, that it is too much for either author or reader to trouble himself or herself with anything that is not really good. We are sorry to say it, as we have liked much of Mrs. Cudlip's previous work, but there is nothing striking in any way in this latest of her novels. It was scarcely worth while to devote so much labour to describing human lives which are one-third commonplace and two-thirds mean and contemptible. The unblushing selfishness of one man and two women is the one abiding impression which this novel leaves; and Jenifer Ray herself, with all her self-sacrifice, is made to appear so weak in other respects that she fails to evoke any deep sympathetic feeling in us. Let us hope we may have the pleasure of meeting Mrs. Cudlip again when subject and treatment shall be more fortunate.

There is considerable strength in the draw-

ing of character in *The Jewel in the Lotus*. We do not remember the other works of the writer, but she has been a close observer of Italian life, and there are several scenes described with graphic power in the course of the volume.

Life's Music is readable enough for those who like simple stories strongly impregnated with religious sentiment. It deals with the history of an ordinary English couple and their children. In the course of the narrative we have an accident, a fever, an elopement, and very nearly one or two *mésalliances*. The latter, however, are fortunately averted; the young men and maidens, after some little difficulty, pair off as their seniors would have them do, and there is the happiness of mediocrity all round. What more could be desired? G. BARNETT SMITH.

SOME HISTORICAL BOOKS.

The Church in Roman Gaul. By Richard Travers Smith. (S. P. O. K.) A great change has come over the Society for Promoting Christian Knowledge. It does not seem long ago that its issues were frequently of a bitterly controversial character; and, when this was not the case, they but too frequently were dull treatises on points of doctrine which were of little use to anyone except the unfortunates who had to cram for theological examinations. Now scarcely a month passes without the publication by the society of some useful historical book which it is a pleasure to read. The admirable series of "English Diocesan Histories," the volumes of which we have noticed from time to time, is an example of what we mean. Mr. Smith's *Church in Roman Gaul* is a volume of the same class. It is popular in the best sense, with no bitter controversy in it reflecting on the events of modern days and the opinions of living men. In fact, it is not easy to make out from the text of the volume what are the opinions which Mr. Smith himself holds on most of those subjects which agitate the minds of those who read the religious newspapers. The account of the religion which the Roman conquerors found in Gaul is excellent. It is a most difficult subject to write upon, as the undoubted facts which the student has before him are very few and, with our limited knowledge, seem to be in some points in direct conflict with each other. The best part of the book is the portion which treats of the worship of the Christian Church in Roman Gaul. The professed student of liturgies will read it with advantage, and to all others we are sure it will give much new knowledge. We do not undervalue the historical worth of the Lives of the Saints. Nothing can be more foolish than to despise ancient biographies because they contain statements as to miracles which we do not receive; we think, however, that Mr. Smith estimates their historical value too highly. As biographies of actual men and women, their statements can seldom be taken without reserve; as pictures of the times in which they were written, they are very precious.

Short Parliaments: a History of the National Demand for Frequent General Elections. By Alexander Paul. (Kegan Paul, Trench and Co.) This is a fair and temperate endeavour to state the case in favour of Parliaments having a short period of existence. Mr. Paul is too sensible a man not to see that the arguments are not all on one side. Historically, there can be no question that the people have a "right" to the saturnalia of a general election every twelve months, and we think we are safe when we say that no calm student of history

can doubt that the Septennial Bill was an evil measure not carried by its promoters from patriotic motives. Many an old-fashioned Tory of the last century agreed with Col. Titus in thinking that Parliaments were like "manna, which, when it fell, was sweet as honey, but, if kept, bred worms." The motives which have caused the repeated motions during this century for annual Parliaments to be lost have not been entirely of a party character. There is abroad a general fear that, if Parliaments were short, less work would be got through than is done at present. Mr. Paul is of a contrary opinion. His arguments on the whole question are well worth considering by everyone who takes serious interest in politics.

A Short Constitutional History of England. By Henry St. Clair Feilden. (Oxford: Blackwell.) Mr. Feilden has compiled a useful handbook. It is not fair in any way to compare it with the great works of Prof. Stubbs and Hallam. In the first place, it is very much smaller, and, in the second, it covers a far larger area. We have read it through carefully, and have found almost every part of it satisfactory. The chapter on "The Land" is excellent. Those on "The Church" and "The Towns" contain a large quantity of highly condensed knowledge. Errors are surprisingly few in a volume which deals with such a vast mass of facts. We think, however, it is scarcely accurate to say that the doctrines of divine right and passive obedience came in with the Stewarts (p. 23). Surely they were taught by Cranmer and others among the reforming clergy of the sixteenth century. Neither is it quite correct to say that gavelkind was a tenure peculiar to Kent, though the statement has appeared in several books of high authority. It has existed in several manors in other parts of England. For example, the custom of the manor of Kirton-in-Lindsey, Lincolnshire, drawn up in 1653, states that, in such parts of the wapentakes of Aslachoe, Corringham, and Manley as are within the manor, if lands be not entailed, all "sons shall inherit the same as gavelkind." Mr. Feilden has furnished his book with a good Index.

The History of Rob Roy. By A. H. Millar. (Dundee: Leng.) This is by far the best book we remember to have seen concerning the famous Highland reeve, who exercised at times something like an independent rule over his followers. We certainly prefer, so far as picturesqueness is concerned, the Rob Roy of Sir Walter Scott to that of Mr. Millar, but the hero of the romance differs in almost every detail of character from the man who was regarded by his contemporaries sometimes in the light of a vulgar cattle-stealer, at others as a devoted patriot. Readers of Mr. Millar's book will perhaps come to the conclusion that he was neither one nor the other, but only a brave, reckless Highlandman, who was driven by stress of circumstance into very devious paths. Mr. Millar gives an engraving from a contemporary map of the battle of Glenshiel, which has much historical value; so far as we can call to mind, it has not been published elsewhere. Much uncertainty exists as to the date of Rob Roy's death. Sir Walter Scott, it seems, believed that he was alive in 1738. The *Caledonian Mercury* states that he died in December 1734. Mr. Millar does not seem to be aware that his death occurs in the obituary of the *Gentleman's Magazine* for the year 1735: "Jan. 2 . . . Rob Roy, the famous Scots Highlander." We cannot give much praise to the style in which the book is written. It would, in our opinion, be not a little improved if the scraps of verse which are scattered over its pages were omitted.

Growth of the English Colonies. By Sidney Mary Sitwell. "Highways of History." (Rivingtons.) We very much doubt the use of

such treatises as the present one. Too much is attempted. The result is insufficient; it is too dry and meagre to interest. It is not so easy as might at first sight appear to say what a colony is. We think the scheme of the present little work errs in giving too wide a meaning to the word. It would have been far better to have given a separate little volume to India, of which it is impossible to speak correctly as a colony. We think, too, it would have been better to have omitted the thirteen original states of the United States of North America, which ceased to be English colonies more than a century ago; as it is, the space allotted to them is more than twice that given to all Australia, Tasmania, and New Zealand. We must also demur to Aden being called a colony; but, if it be one, why are Malta, Gibraltar, Cyprus, and Heligoland omitted, all of which are strictly Crown colonies, but not one of which is so much as mentioned in the present work.

GIFT-BOOKS.

Adventures in Thule: Three Stories for Boys. By William Black. (Macmillan.) Though this is not the first time that Mr. William Black has "curbed his liberal hand" and written short stories, we must all be thankful to him for giving us a book at this season which owes nothing to the adventitious aid of pictures. All three stories treat of boys—Scotch boys, Highland boys. The two first treat of Island boys; and it is very noticeable how differently Mr. Black enters into the mind of the Hebrides fisher and the mind of the Inverness gillie. The first story is certainly the best; the second would be almost as good if it were not for the obtrusive moral; the third might have been written by another than Mr. Black. Conceive Mr. Black, of all men, making a Highland dominie talk of "compounding a felony" and a Highland smuggler talk of "the Inland Revenue Office." But if "The Black Bothy" can only be read once, "An Adventure in Thule" and "The Four MacNicol's" can be read again and again. The large, clear type will encourage this; but we cannot commend the novel mode in which the sheets are stitched together with wire. Boys will inevitably pick the wire out, and then —

Round the Galley Fire. By W. Clark Russell. (Chatto and Windus.) Though issued in a different form and by another publisher, this is really a continuation of *My Watch Below*, which appeared anonymously a little more than a year ago. We regarded that as the finest set of yarns we had ever read or listened to—finer as stories, though not as works of art, than the full-length novels by the same author. As a whole, this second instalment is not equal to the first. One or two of the chapters, such as "Off the Horn" and "A Log Extract" may be considered to reach the highest standard of sympathetic description. But, on the other hand, some have evidently been pressed in to make up the tale; and both repetition and thinness are occasionally to be observed. The truth is that Mr. Clark Russell, like two or three other popular writers whom we could mention, is in danger of falling victim to his own popularity. There is a demand for anything from his pen, and we are not disposed to blame him if he cannot always be worthy of himself. He may fairly claim to be judged by his best work. And if any book by him contains only some of that best work, all those who know him will agree that it should not be passed over by the lover of a genuine story.

From Year to Year. By the Rev. E. H. Bickersteth. (Sampson Low.) The writer tells us in a modest Preface that many of these hymns, or short poems, have been written from time to time during the last thirty years, and have

appeared in the *Two Brothers*, *The Hymnal Companion to the Book of Common Prayer*, and various serials, while many have been written during the present year. Readers who do not look for originality like Keble's or Faber's will not be disappointed. Sometimes they will be reminded of Herbert, sometimes of Longfellow, sometimes of Miss Rossetti, sometimes of familiar hymns; but, upon the whole, Mr. Bickersteth is up to the highest mark of the poetry of religious magazines and the best hymns in the best hymn-books. Where he is least interesting is in his blank-verse pieces, which read like excerpts from longer poems. There is often much ingenuity in the adaptation of the poem to a text taken from the services of the day, as in the hymns for Palm Sunday and the Twelfth Sunday after Trinity. Mr. Bickersteth has a larger command of double rhymes than any contemporary hymn-writer, except perhaps Mr. Stone; his paraphrase of Psalm xc. is worth reading after Watts'; his hymns upon paradise are worth reading after Neale's mediæval paraphrases, and equal all but the best from Bernard de Morlaix. The hymn for All Saints' Day does not recall any previous writer, and any writer might be glad to have written it.

Myself and My Friends. By Olive Patch. (Cassells.) This is really a beautiful book for quite young children. The text is well written. The adventures of Tom, whom Aunt Julia describes as "a boy with some redeeming qualities" (wasn't Auntie plagiarising, by-the-way?), are amusing. But the pictures are the important part of the book, and are very much above the average of children's picture-books, even in these days. One or two bits of scenery are really beautiful, and one or two really comic. The picture of "Me" appears to be taken from Mrs. Collier's "Dancing-Lesson."

Celebrated Women Travellers of the Nineteenth Century. By W. H. Davenport Adams. (Sonenschein.) This is intended for children of a larger sort. It consists of short sketches of the lives and short extracts from the narratives of lady travellers, from the Countess Dora d'Istria—or, as her real name was, Princess Helena Koltzoffmalsky—to Miss Gordon Cumming. The arrangement is somewhat odd, as Harriet Martineau and Mrs. Trollope are put after Lady Brassey; but the stories are well selected and told, and make an interesting volume.

Lily and her Brothers, by C. E. L. (Griffith and Farran), is called a true story. It is a good book of its kind, a simple tale of the ordinary adventures and misadventures of ordinary children in town and country. There is no moral beyond that when they are good they are happy, and when they are naughty they are miserable. It is amusing, and the incidents follow each other naturally, and are natural themselves.

Spoilt Guy: the Story of a Child. By Darley Dale. (Nisbet.) The author seems to be an admirer of *Misunderstood*, having paid it the sincere tribute of imitation; but it is not a success. The humour is not humorous nor the pathos pathetic. It seems a strong measure to make the hero only become good by a long and dangerous illness and by the death of his father.

The Babe i' the Mill, and *Zanina the Flower-Girl of Florence.* By the Hon. Mrs. Green. (Nelson.) *The Babe i' the Mill* is o'er tragic for the youthful mind. *The Babe i' the Mill* is a ghost; and the story of her so affects the heroine, who imagines the ghost to be still alive, that she loses her own life in going to give it food, and an enemy of her father's is suspected of having murdered her. *Zanina* is an even worse tragedy, not at all suited to children.

Dr. Jolliffe's Boys. By Louis Hough. (Blackie.) When will anyone write about schools as they are? The fidelity to life of this book may be gauged by the fact that the head of a public school and captain of cricket has a fight with the villain, who is in the eleven, and gets out first ball in the big match of the season of malice prepense because the captain has made a big score.

MESSRS. MACNIVEN AND WALLACE, of Edinburgh, have sent us three volumes of their "Jewel Poets," containing selections from Herbert, Vaughan, and Blake. They would be altogether charming if they had not been printed on too damp paper, so that one page marks the other.

NOTES AND NEWS.

THE Rector of Lincoln is, if anything, slightly better; but his condition continues exceedingly critical.

MR. BROWNING came back to England from Venice last week, and is now settled down at his old home in Warwick Crescent. He stayed a day or two in Paris to see his son's striking life-size statue of Dryope with her serpent—a girl standing with the serpent coiled round her, its head raised as if to dart at her, while she, half-fascinated, half-terrified, shrinks back the upper part of her body, raising her arms, the left hand grasping the left breast. The bronze cast of this statue will come to England; a plaster cast goes to the Salon in Paris.

MR. ROBERT BARRETT BROWNING has also completed an admirable bust of his Dryope Italian model's head, thrown back as she tosses her heavy crop of hair off her face. The girl has a splendid throat, which is excellently carved. Another bust is in progress. But while thus vigorously pursuing his new art of sculpture, Mr. Robert Barrett Browning has not forsaken his old one of painting. He has finished two fine landscapes in the open air at Dinant—one of the "Meuse," backed by its glorious bank of sunlit hills; and he will have, perhaps, two or three life-size pictures from the nude ready for the Salon, if not for the English exhibitions.

WE hear that Mr. Browning's publisher has at last resolved to yield in some degree to the appeals that have been made to him so persistently by the press and in private for the last few years for a cheaper edition of some of the poet's works. A new edition of the two volumes of the *Selections* is to be published, at 3s. 6d. a volume; and the volumes will be sold separately. Let us hope that a shilling edition of them will follow next year. That is what is needed.

MR. BROWNING has given leave to Mr. Dunthorne, the art publisher of Vigo Street, to reprint his "Pied Piper of Hamelin" in a little volume to be given to the purchasers of Mr. Macbeth's etching of Pinwell's well-known picture from this poem.

THE Wyclif Society has this week sent out its first publications for 1882 and 1883—*Wyclif's Polemical Works*, in two volumes, edited by Dr. Rudolf Buddensieg, of Dresden, with a generously appreciative notice of Wyclif and his work, a critical Introduction, a full account of the MSS. used, a list of the Wyclif MSS. in Vienna, an ample Index, nineteen tracts against the sects—the friars, monks, priests, &c.—and six treatises against the Pope, or, rather, the two rival Popes. The society appeals for more money to carry on its work. Its copiers' bill alone was nearly £300 in twenty months.

THE Wyclif Society is moving in the matter of the Wyclif Quincentenary Commemoration to be celebrated next year. On Thursday afternoon a meeting was held, to settle prelimi-

naries, consisting of six delegates from the Wyclif Society, six members of the Luther Commemoration Committee, and six gentlemen representing Bible societies and home-missionary work.

WE hear that M. de Blowitz, the *Times* correspondent in Paris, is about to publish in French a volume entitled *Une Course à Constantinople*.

MR. A. H. BULLEN has edited, with an Introduction, a reprint of the original edition (1751) of *Peter Wilkins*, the romance by Robert Pollock that Charles Lamb and Leigh Hunt prized so highly. The old plates are reproduced. The book will be published immediately, in two small volumes, by Messrs. Reeves and Turner.

MR. LOFTIE'S *History of London* was only published at the end of June, but a new edition is already called for, and will be issued in January. This new edition, which is dedicated to the Lord Mayor, will contain some new maps and appendices; but these will also be printed as a supplement, which may be bound in with copies of the first edition.

The Valley of Sorek is the title of a novel by Miss Gertrude George, a sister of the well-known architect and etcher, Mr. Ernest George, to be published immediately in two volumes by Mr. Redway. The book will contain a commendatory Preface, including a slight sketch of the chief English female novelists from Aphra Behn downwards, from the pen of Mr. Richard Herne Shepherd.

WE hear that *Time* has been purchased by Messrs. B. Montgomerie Rankine and Henry Scott Vince, under whose direction it will be issued from January 1 next.

THE *Contemporary Pulpit*, the new sixpenny homiletic magazine, to be published by Messrs. Sonnenschein in January, will contain an unpublished letter of Lord Macaulay on "The Eclipse of Faith," and also an unpublished letter by Archbishop Whately on the late Bishop Fitzgerald's anonymous writings. It will also give sermons by the Bishop of Durham, Dr. Maclaren, &c.

THE January number of *To-Day*, which opens a new series, will not contain the promised article by Herr Liebknecht, for the leader of the German Socialists was not released from prison in time to write it. Mr. William Morris's poem, to which we have before referred, will be entitled "The Three Seekers." Among the other contributors are Mr. C. Kegan Paul, Mr. Boyd Kinnear, Mr. H. M. Hyndman, and Miss Marx.

THE January number of the *Contemporary Review* will contain articles by the Earl of Carnarvon on "Australian Federation;" by Sir Samuel Baker on "The Soudan and its Future;" by Sir Edward J. Reed on "Our Mercantile Marine;" by Mr. Peek on "The Outcast Poor;" by the Bishop of Carlisle on "Apparitions;" by the Dean of Wells and Prof. Godet on "Women Preaching;" and by the Rev. J. Mackenzie on "The Situation in South Africa."

WE understand that the memoir of Miss Amelia B. Edwards published (with a portrait) in last week's issue of the *Queen* was written by Miss Janet Cochrane. The memoir of Miss Marianne North which appeared (also with a portrait) in the same number possesses the exceptional interest of having been written by Miss Amelia B. Edwards from autobiographical data furnished expressly for that purpose by Miss North herself. The portrait of Miss North was re-photographed upon the wood-block from a unique coloured photograph by Williams in the possession of Miss Edwards. Miss Edwards's likeness is, we consider, hardly so successful as that of Miss North.

MESSRS. HURST AND BLACKETT have in the press a new book of travel by Miss Agnes Smith entitled *Glimpses of Greek Life and Scenery*. It will be in one volume, with illustrations and map of the author's route.

THE same firm will shortly issue two new novels, each in three volumes—*Only Yesterday*, by Mr. W. Marshall, and *Mr. Nobody*, by Mrs. John Kent Spender.

AN important edition of the new Bankruptcy Act will be published by Messrs. Stevens and Son early next year. The editor is Mr. J. M. Rigg, of Lincoln's Inn. Accounts will be given of the cognate statutes, the Debtors Act, 1869, and the Bills of Sale Acts, 1878 and 1882. The commentary is designed to show exactly how much of the existing case-law is still in force.

MESSRS. WILSON AND M'CORMICK, of Glasgow, will publish next month *How Glasgow Ceased to Flourish: a Tale of 1890*, by a well-known writer. The same publishers will also issue in a few days a new edition of Walt Whitman's *Leaves of Grass*.

MR. WILLIAM ANDREWS, secretary of the Hull Literary Club, is preparing for early publication a volume entitled *Poetry and Poets of Hull*. Mrs. John Hunter, the author of a number of English songs, including "Mother Bids me Bind my Hair," was born at Hull, though, strange to relate, she has been overlooked by all local writers except Mr. Andrews, who has recently written an article of considerable length on Mrs. Hunter. Andrew Marvell, William Mason, and William Wilberforce are other notable men connected with Hull.

MR. J. H. FORD'S *Phonographic Meteor* will in future be issued under the title of the *Reporters' Journal*. Mr. Thomas Allen Reed, Mr. Thos. Anderson, Mr. Poeknell, and other well-known shorthand writers have promised to contribute.

THE editor of *Little Folks* has, within the past few days, been distributing among children's hospitals and wards in London and throughout the country a large quantity of knitted articles, dressed dolls, scrap albums, Christmas and other cards and toys, sent in competition during the present year by readers of his magazine.

THE lecture arrangements at the Royal Institution before Easter 1884 are as follow:—Prof. Dewar, six lectures (adapted to a juvenile auditory) on "Alchemy in Relation to Modern Science," commencing on Thursday next, December 27; Mr. R. S. Poole, two lectures on "The Interest and Usefulness of the Study of Coins and Medals;" Dr. A. Geikie, five lectures on "The Origin of the Scenery of the British Isles;" Prof. J. G. McKendrick, five lectures on "Animal Heat: its Origin, Distribution, and Regulation;" Prof. Ernst Pauer, six lectures on "The History and Development of the Music for the Pianoforte, and its Predecessors, the Clavecin, Harpsichord, &c.;" Prof. Tyndall, six lectures on "The Older Electricity: its Phenomena and Investigations;" Prof. Henry Morley, six lectures on "Life and Literature under Charles I.;" and Capt. Abney, six lectures on "Photographic Action considered as the Work of Radiation." The Friday evening meetings will begin on January 18 with a lecture by Prof. Tyndall on "Rainbows;" the discourses on the other evenings will probably be as follow:—Rev. T. G. Bonney, "The Building of the Alps;" Prof. Max Müller, "Rajah Rammohun Roy;" Mr. G. J. Romanes, "The Darwinian Theory of Instinct;" Prof. Thorpe, "The Chemical Work of Wöhler;" Sir Frederick Bramwell, "London Below Bridge, North and South Communication;" Prof. Hughes, "Theory of Magnetism," illustrated by experiments; Mr. C. V. Boys, "Bicycles and Tricycles in Theory and Practice;" Mr. J. H.

Langley, "The Physiological Aspect of Mesmerism;" Mr. Walter Besant, "The Art of Fiction;" and Prof. O. Reynolds, "The Two Manners of Motion of Water shown by Experiments."

THE *Literarisches Centralblatt* of December 8, in a review of Mr. Lyster's translation of Düntzer's *Life of Goethe*, recognises the excellence of the translator's work, and the advantages possessed in some respects by the English work over the original.

EARLY-ENGLISH JOTTINGS.

THE facsimile of the Epinal MS., begun four years ago, has been at last completed, and issued to the subscribers this week. The MS. is of the eighth century, and contains a set of Latin words, with their glosses in Anglo-Saxon, and copied from various authors. It is the earliest document of Anglo-Saxon, and was lent by the French Government to Mr. Henry Sweet in 1879 for his *Oldest English Texts* for the Early-English Text Society. Mr. Sweet having undertaken to edit the MS., Mr. Furnivall got up a subscription to facsimile it, a guinea securing two copies, half-a-guinea one copy. A thousand copies were printed; and of these the Philological Society will take next year 222, the Early-English Text Society either this year or next 445 copies, and the subscribers the number they agreed for, while the surplus copies have been on their behalf shared among our Colonial and India Offices, the United States, German, Austrian, and French Governments, for distribution among their universities and public libraries in which English is studied. The English public libraries will, it is believed, get donations of extra copies from those subscribers who are members of both the Philological and Early-English Text Societies, or either of them. The book will not be in the market except through the medium of these societies.

THE incomplete Early-English treatise on the Virtues among the Stowe MSS. lately bought by the British Museum is to be copied for the Early-English Text Society, and edited by Dr. Richard Morris as a companion to his *Old-English Homilies*, &c. The MS. is of about A.D. 1200.

DR. HAENISCH, of Breslau, has made for the Early-English Text Society an admirable enquiry into the sources of the stories in the Early-English *Cursor Mundi*, or "Cursor o' Worlde." He has found nine of these sources—(1) the Vulgate, (2) Peter Comestor's *Historia Scholastica*, (3) Wace's "L'Etablissement de la Fête de la Conception Notre-Dame," (4) Robert Grosseteste's *Chateau d'Amour*, (5) Pseudo-Matthæi evangelium, (6) Evangelium Nicodem, (7) the Southern-English version of the "Assumption of our Lady," (8) Isidori Hispanensis *episcopi de Vita et Morte Sanctorum*, (9) Jacobi a Voragine *Legenda Aurea*. But the originals of ll. 21347-23704 on the Holy Cross and the end of the world Dr. Haenisch has not yet been able to discover.

DR. EUGEN EINENKEL, of Münster, purposes to write a Grammar of Chaucer's English, founded on Mr. Furnivall's texts for the Chaucer Society. Prof. Child's excellent Grammar of "The Canterbury Tales," founded on Thomas Wright's text from the Harleian MS. 7334, has been so long practically unobtainable that a new Grammar, and one covering the whole field of Chaucer's work, is greatly needed.

ADOLF VON DÜRING, of Coburg, has just published, at K. Trübner's, Strassburg, the first volume of his translation of Chaucer's complete works into German. It contains the "House of Fame," the "Legende of Good Women," and

the "Parlament of Foules," with an account of the sources of each, and comments on it. The translation is good, and so are the criticisms; but, unfortunately, the Chaucer Society's publications have not reached Coburg, and so no notice is taken of the first cast of the prologue to the "Legende" found by Mr. Bradshaw in his famous University Library MS., e.g. 4. 27, or of Caxton and William Thynne having written the last twelve lines of the unfinished "House of Fame," as Mr. Furnivall has established that they did. The second and third volumes of the translation will comprise "The Canterbury Tales," arranged on Mr. Furnivall's scheme; the fourth, "Troilus;" and the fifth, the "Minor Poems." The "Tales" Hertzberg has already translated, while Koch has done several of the "Minor Poems."

A CAREFUL study of Chaucer's *House of Fame* and its MS. and printed texts has been made by Hans Willert, of Berlin, in his "inaugural-dissertation" for his doctor's degree.

PROF. ZUPITZA has just put forth a second and carefully revised edition of our great Anglo-Saxon poet Cynewulf's *Elene*, with full collations and notes, a "Foreword," and an exhaustive Glossary of thirty-two pages to the forty-seven pages of text. It is an excellent piece of work.

ORIGINAL VERSE.

SOUTH RUSSIAN SKETCHES.

I.—In the Steppe.

It is a vast flat waste on which short grasses grow,
In colour something strange 'twixt yellow,
brown, and green;
But countless thistles, tall and freil stemm'd, make
a glow,
With crest-like blooms, of wondrous amaranth
upon
The grand monotony of that else tintless scene.
And very far away, against a sky serene,
And of a blue as that of faded turquoise
wan,
The forest-line a bar of night-dark gloom doth
throw
Across the vast flat waste on which short grasses
grow.

II.—Harvest-time.

Night passed upon Ukraine, but morning was not
yet.
The wondrous, limpid azure, which is darkness
there,
Was scarcely clearer towards the east: the moon,
unset,
Rained brilliance still, and all the stars like
gold-dust shone.
A light fresh wind was stirring through the dew-
sweet air,
And told alone of life, where rest weighed
everywhere.
Nay, not alone: for slowly moving on and on
Loomed vague pale forms of gray-white oxen,
where all wet
And bent the ripe corn stood, while morning was
not yet.

III.—Autumn.

A sunset beryl-bright, which not one cloud doth
stain;
A slate-blue sky, and in the east the rising
moon;
Tall trees with half-stripped branches, and what
leaves remain,
As red as blood, or livid as are dead men's
brows . . .
Far off, a shrill, yet sweetly melancholy tune
In one long, loud, last note seems loth to pass
too soon;
It dies, and all is silence which no sound can
rouse.
High, high above the storks, a little broken chain,
Scarce streak the beryl light, which not one cloud
doth stain.

FRANCIS EARLE.

OBITUARY.

HENRI MARTIN.

M. HENRI MARTIN, the last of a great generation of French historians, died at Paris on Friday, December 14, from congestion of the lungs; and historical students of every country will hear of his death with sympathy and regret. Bon-Louis-Henri Martin was born at St-Quentin on February 20, 1810, and came of a legal family of good position and some wealth. His father, himself a man of no small attainments, was judge of the civil tribunal. He personally superintended the education of his son, who attended the classes of the college of St-Quentin as an *externe*, or day boy, till eighteen years of age, when he was sent to Paris to study law, with the intention of becoming a country notary. Young Martin, however, showed more inclination towards history than towards law; and he had the good fortune, while in Paris, to inherit the historical library of his maternal grandfather, which was particularly rich in old French Chronicles and romances.

Like all the other young men of his epoch, he fell under the influence of the romantic school, and commenced his literary career with writing verses for periodicals. But he soon gave up poetry for historical romances; and, when only twenty, he published an historical novel—*Wolfthurm* (1830). This novel, though now forgotten, was followed up by others, all treating of the Fronde—which seems at this time to have been his favourite period—namely, *La vieille Fronde* (1832), *Minuit et Midi*, afterwards reprinted as *Tancrède de Rohan* (1832), and *Le Libelliste* (1833). He then published a little History of Germany, Switzerland, and the Netherlands in the "Bibliothèque populaire," which was his first purely historical work. He now commenced his life-long study of the history of France. M. Paul Lacroix, better known as the "Bibliophile Jacob," suggested that Martin should help him in preparing an immense historical work in forty-eight volumes. It was not to be a History of France, but a collection of extracts from Chronicles and Histories, extending from the earliest period to 1830. The first volume appeared in 1833, when Martin's colleague deserted him; and he concluded the book, though on a reduced scale, by 1836. He then wrote the first volume of a History of Soissons; and, believing his studies had fitted him for the task, he commenced the prodigious labour of writing a complete History of France. Complete Histories were the order of the day. A great stride in historical study had been made since the Revolution. Mezeray was out of date, and Augustin Thierry had thrown a new and bright light on the early annals of France, which had not yet been worked up into a regular narrative. It was Martin's hope to apply the poetic insight of Thierry to a continuous History of France, and to produce a book at once learned and interesting.

How far he succeeded every reader of history knows. Comparisons between his work and Michelet's have been made over and over again. Both were impressed with the poetic and romantic side of French history; but Martin specially devoted himself to rendering a true account of events when he had records to rely upon, and only gave his imagination the rein when treating of the very earliest period of history. His interest in the history of the Gauls makes his first volumes the most attractive of all. He never tired of expatiating on the Druids, and held a theory that Merlin was the Messiah of Druidism, and that many of the sentiments of chivalry were of Druidic origin. In particular, his imagination was fired by the somewhat dim personality of

Caesar's opponent, Veringetorix, whom he made the subject of a drama, published in 1865; and with but very slight historical clues he created an early history of Gaul, which is intensely curious and interesting, if somewhat improbable. The study of Celtic antiquities occupied him to the last hour of his life. As successive editions were called for, he spent his time in painstaking revisions of his History, incorporating every new discovery, and keeping his book, up to the fourth edition in 1878, entirely abreast of the knowledge of the time. In 1878 and 1879 he published a History of France from 1789 to 1830 in four volumes, as a sequel to his great work; but, though carefully and accurately written, it has not increased his fame. Martin's political life, which began with his election as mayor of the Sixteenth Arrondissement of Paris in 1870, is a subject for political journals. It is enough to notice here that he was elected a deputy in 1871 and a senator in 1876. His election to the Académie française in the place of his friend Thiers in 1878 was turned into a political event. M. Emile Ollivier should have received him; but, as he refused to alter his speech of welcome, M. Xavier Marmier was deputed to take his place. It is satisfactory to feel that the last years of the historian were marked by so much honour. He was always ready to inaugurate any good work, and his kindly nature had its reward in "troops of friends." With him has died the last of the great historians bred in the school of Thierry. In France historical work has now become specialised like everything else; lives are spent not in writing great Histories, but in elucidating the events of a few years or in analysing the career of a single man. But, though truth may be arrived at more certainly by the labours of specialists, the great historians who aroused the interest which has led to such special studies will never be forgotten, and in studying such monumental works as those of Ranke and Martin future generations will know that "there were giants in the land."

H. MORSE STEPHENS.

MAGAZINES AND REVIEWS.

THE first paper in the December number of the *Antiquary* is by Mr. H. B. Wheatley, on Pepys as a citizen. It is a sound piece of work which makes one wish that it had been longer. Mr. Cornelius Walford has made the history of fairs peculiarly his own. May Fair is treated of this month. It had existed from the days of Edward I. to 1809, when it was abolished, the Earl of Coventry having represented to George III. that it was the cause of much uproar. There can be no doubt that fairs held in the immediate neighbourhood of a city like London had a most evil effect on the neighbourhood. Yet much of the rough fun was genuine broad English humour, such as Skelton, Robert Burton, and Swift would have delighted in. We are glad they are gone, but should be better pleased if they had been abolished from a sense of moral duty rather than from a narrow Puritanism. The paper signed F., on "Borough English," is good, but by no means exhaustive. The origin of the singular tenure which some persons, fond of long names, call ultimogeniture is at present unknown, but if we watch and wait we shall some day find the key. What is at present wanted is a book without theories in it, containing all that is known on the subject. There is at present not even a list of the manors and parts of manors where this most ancient form of succession to real estate exists. With a reform in our land laws the matter will become one of historical interest only, and much valuable information will be lost.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ADAM, M^{me}. Edmond. *La Chanson des nouveaux Epoux*. Paris: Charavay. 10 fr.
 AMBERT, Le Général. *Gaulois et Germains: Récits militaires*. 1^{re} Série: *L'Invasion*. Paris: Bloud & Barral. 5 fr.
 DARSTELLUNG, beschreibende, der älteren Bau- u. Kunst-Denkmal der Prov. Sachsen. Hrg. v. der Histor. Commission der Prov. Sachsen. 9. Hft. *Der Kreis Eckartsberga*. Halle: Hendel. 2 M. 50 Pf.
 DAUDET, M^{me}. Alph. *L'Enfance d'une Parisienne*. Paris: Charavay. 10 fr.
 D'AUTREVILLE, J. B. *Ce qui ne meurt pas*. Paris: Lemerre. 3 fr. 50 c.
 DELISLE, L. *Notice sur plusieurs Manuscrits de la Bibliothèque d'Orléans*. Paris: Champion. 10 fr.
 GAMBETTA, L. *Discours et Plaidoyers politiques*. Paris: Charpentier. 7 fr. 50 c.
 HASBACH, W. *Das englische Arbeitsversicherungs-wesen. Geschichte seiner Entwickelg. u. Gesetzgeb.* Leipzig: Duncker & Humblot. 10 M.
 LABOULAYE, E. *Derniers Contes bleus*. Paris: Jouvett. 12 fr.
 NISSEN, H. *Italische Landeskunde*. 1. Bd. *Land u. Leute*. Berlin: Weidmann. 8 M.
 RAYET, O. *Monuments de l'Art antique*. Paris: Quantin. 150 fr.
 SCHMIDT-WARNECK, F. *Die Volksseele u. die politische Erziehung der Nation*. Berlin: Puttkammer. 9 M.
 SCHNORR v. CAROLSFELD, F. *Katalog der Handschriften der k. Oeffentlichen Bibliothek zu Dresden*. 2. Bd. Leipzig: Teubner. 15 M.
 STEGEMANN, R. *Deutschlands koloniale Politik*. Berlin: Puttkammer. 1 M. 60 Pf.

THEOLOGY, ETC.

- BEITRÄGE zur sächsischen Kirchengeschichte. Hrg. v. F. Dibelius u. G. Lechler. 2. Hft. Leipzig: Barth. 5 M.
 CURCI, C. M. *Il Vaticano Regio tarlo superstita della Chiesa cattolica*. Turin: Loescher. 5 L.

HISTORY.

- FIOUTAC, L. Jean I^{er}, comte de Foix, vicomte souverain de Bearn, lieutenant du roi en Languedoc. Paris: Picard. 7 fr. 50 c.
 HEIGEL, K. Th. *Neue historische Vorträge u. Aufsätze*. München: Rieger. 6 M.
 ISAACSOHN, S. *Geschichte d. preussischen Beamten-thums vom Anfang d. 15. Jahrh. bis auf die Gegenwart*. 3. Bd. Berlin: Puttkammer. 10 M.
 KAISERBERG, H. *Abbildungen*. Hrg. v. H. v. Sybel u. Th. Sickel. 6. Lfg. Berlin: Weidmann. 30 M.
 RANKE, L. v. *Weltgeschichte*. 4. Thl. Leipzig: Duncker & Humblot. 20 M.
 URKUNDBUCH der Stadt Duderstadt bis zum J. 1500. Hrg. v. J. Jaeger. 1. Hft. Hildesheim: Lax. 4 M.

PHYSICAL SCIENCE AND PHILOSOPHY.

- BURNAT, E., et A. GREMLI. *Catalogue raisonné des Hieracium des Alpes maritimes*. Basel: Georg. 4 M.
 DE STEFANI, C. *Molluschi continentali Pliocenici d'Italia*. Pisa. 10 L.
 GROSS, V. *Protobolvetes; ou les premiers Colons sur les Bords des Lacs de Bienne et Neuchâtel*. Paris: Baer. 25 fr.
 PESCH, T. *Die grossen Weltträthsel. Philosophie der Natur*. 1. Bd. *Philosophische Naturerklärungen*. Freiberg-i-B.: Herder. 12 M.

PHILOLOGY, ETC.

- CHUKRI, M., et M. ASGIAN. *Dictionnaire français-turc*. T. 1^{er}. A-F. Constantinople: Lorentz & Keil. 15s.
 EVANGELIUM, quatuor, versionis palacoslovenicæ codex Marianus glagoliticus. Characteribus cyrillicis transcriptum. V. Jagie. Berlin: Weidmann. 15 M.
 HAVESTADT, B. *Childigäslve tractatus lingue Chilensis. Editionem novam immutatam curavit J. Platzmann*. Leipzig: Teubner. 36 M.
 ZIEMER, H. *Vergleichende Syntax der indogermanischen Comparison, insbesondere der Comparationiscus der indogermanischen Sprachen u. sein Ersatz*. Berlin: Dümmler. 5 M.

CORRESPONDENCE.

SHAKSPERE'S "DEAD ELME."

3 St. George's Square, N.W.

Why "dead Elme"? ("2 Henry IV., II. iv.), asks a botanical friend. Is it because of the weak support which the elm, Falstaff, has been to his vine, Dol, that Poins calls him "dead elme"? I conceive not; but because Shakspere, like Chaucer, knew that elm was always used for coffins—

"The peler elme, the cofre vnto careyne,"

Parlament of Foules, l. 177—

and so gave elm its most fitting and ultimate epithet, and at the same time made Poins call Falstaff a coffin of carrion, a "Boulting-Hutch of Beastliness," as the Prince does in "1 Henry IV., II. iv. If any interpreter pleads that the

epithet also includes Falstaff's deadness as a prop to his vine, Dol, I shall not object.

F. J. FURNIVALL.

"CAESAR DOTH BEAR ME HARD."

King's College, London.

As this phrase has so often been misexplained, and its occurrence has not yet been frequently recorded, I beg to add an illustration of it in addition to the instances contributed to the ACADEMY some years ago, when also I pointed out that it is merely a rendering of the Latin *aegre or graviter ferre*. In one of Ridley's letters, written during his and Latimer's imprisonment at Oxford just before their burning, come the words: "It is reported to us of our keepers that the university beareth us heavily."

JOHN W. HALES.

A BUDDHIST BIRTH STORY IN CHAUCER.

Cambridge: Dec. 11, 1883.

The Buddhist Birth Story which is here partially translated, it is believed, for the first time will be easily recognised as an old friend with a new face; and not only those readers of the ACADEMY who are curious in folk-lore, but all students of English literature, will be interested in discovering an Indian original for one of the Canterbury tales. By what steps this fable reached Europe—whether it pursued the high-road of communication established between Eastern and Western civilisation by the Crusades, or followed in the track of some Mongolian invader, or, it may be, found its way through the Arab conquerors of Spain—is beyond the scope of our present purpose. In the Introduction to the translation of *Jātaka Tales* by Mr. Rhys Davids we may learn, as a remarkable illustration of this "migration of fables," how the founder of the Buddhist religion, whose legendary history is related in the *Lalitā Vistara*, was transformed into the hero of a religious novel by Joannes Damascenus, and under the name of Josaphat was eventually canonised and enrolled for all time in the order of Bomish saints. Some, on the other hand, maintain that they can trace the influence of Christian tradition in the *Lalitā Vistara* itself, in its present form; and in reading this work it is certainly at times difficult to believe that we have not before us a Sanskrit version of some apocryphal Gospel.

To return, however, to our subject. The *Vedabha Jātaka* appears to be composed of two distinct stories—namely, the creation of a treasure by a magic rain from heaven (no uncommon incident in Oriental fable) and the quarrel of the robbers over the treasure-trove. Now, a reference to one of the Chaucer Society Publications, called *Originals and Analogues of some of the Canterbury Tales*, by Mr. Furnivall, will show us that there are known to be three earlier versions of this story, from which Chaucer may have drawn the Robber episode in his Pardoner's Tale, two of them Italian and one Latin. The story in each case is essentially the same, though, as might be expected, there is considerable variety of detail. The moral is prominently brought forward in all the versions. Chaucer, for instance, in the prologue to his tale, writes:—

"My theme is alwey oon, and ever was—
 Radix malorum est Cupiditas."

Almost the same words occur in the Latin version. And it would seem as if the Devil could quote Scripture in Pali as well as in other languages, for in the Buddhist story the robber who remains behind to guard the treasure says to himself, "Verily, covetousness is the root of destruction;" and, immediately after the utterance of this moral sentiment, he conceives the project of murdering his fellow! Truly, a veritable Oriental Pecksniff.

The first of the Italian versions, which appears in a collection of stories called *Cento Novelle antiche*, published in 1525, and supposed to be of higher antiquity than Boccaccio, presents one or two features of some interest. The Teacher Buddha is transformed into the Christ; and the story then naturally takes the shape of a Gospel parable, and in its treatment suggests the form of the Parable of the Barren Fig-tree. For the fable is not merely told to the disciples, but, as it were, almost acted before their very eyes. When they ask leave to appropriate the money which they had found, they are forbidden by Our Lord to do so, and are warned to wait and see the issue. By-and-by, on their return, the moral is effectually pointed by the sight of the two dead robbers. In the second of the Italian versions found in a later edition of the *Cento Novelle antiche*, it is a hermit who discovers the treasure; and "covetousness the root of destruction" is personified by a figure of Death which the hermit feigns to believe to be pursuing him. It is worthy of note that the Ruin or Death, which in the Pali is a mere metaphor, in the Italian assumes a concrete form. It may be added that the robbers are here three instead of two. In the Latin version of the story taken from the *Novellae* of Morlinus one or two points of closer agreement with the Pali Jātaka are to be noted. The treasure has been discovered by a magic charm, "*Magus magico susurro in Tiberi delitescit thesaurum cognovit*." Moreover, the robbers are no longer two or three, but a band which divides into two factions.

With these preliminary observations I append a paraphrase of that portion of the fable which chiefly bears on the Chaucer question, as the Jātaka is too long to translate *in extenso*.

"Once upon a time, when Brahmadatta was king at Benares, a certain Brahman knew a magic spell of great value, by repeating which, and looking up to heaven at the time of the moon's conjunction with a particular lunar mansion, he could cause a rain of treasure to fall from the sky. Now at this time the Bodhisat was learning science with this Brahman; and one day, for some reason or other, the Brahman took the Bodhisat, and leaving his own village came to another country. In the course of their journey they had to pass by a wooded spot where 500 robbers—known as the 'Despatchers'—rob and murder wayfarers. They are called 'Despatchers' because it is said that whenever they capture two prisoners they 'despatch' one of them to bring back money for a ransom. For instance, when they take a father and son, they say to the father, 'Bring us a ransom, and then take your son and begone.' So these robbers, after seizing the Bodhisat and the Brahman, keep the latter and let the former go. The Bodhisat then bids his master good-bye, and cautions him not to repeat his magic spell, otherwise he will bring about his own destruction as well as that of the robbers. So the Bodhisat went off to fetch a ransom, leaving his master a prisoner. But, when the full moon arose, the Brahman, observing that it was the lunar conjunction which causes it to rain gold, repeats the charm, and treasures at once fall from heaven. The robbers gather up the money and depart, followed by the Brahman. They in their turn are captured by another band of 500 robbers; and on the captors demanding a ransom they are told that if they want money the Brahman can make it rain from heaven. The Brahman begs to be excused till the particular lunar conjunction returns. The robbers are enraged, and say, 'O wicked Brahman, you cause it to rain money for others, but you put off for another year.' With these words they cut the Brahman in two with a sharp sword, and cast his body in the road. Then they pursue the other robbers (whom they had set free), and slay them all. By-and-by they divide into two parties, and fight with one another till only two are left. The two survivors bury the treasure in a secret place; and, while one of them takes his sword and sits guarding the treasure, the other goes into a village to get some food cooked. 'This covetousness truly is the root of destruction,' and after uttering these words the robber who was guarding the trea-

sure thought to himself, 'This money will have to be divided when my comrade comes back. Suppose I were to kill him with my sword as soon as he returns.' So he girds on his sword and sits down to wait for his coming. The other one also thought, 'This money will have to be divided. Suppose I were to put some poison in the food and give it to the fellow to eat, and so get all the money to myself.' When the food was cooked, after having himself eaten some, he puts poison in what was left, and returns to his companion. But just as he was still standing, after setting down the food, the other cleft him in two with his sword, threw the body into a secret place, and then himself, too, ate the food, and so came by his death. The Bodhisat, after a few days' absence, returns, finds his master's body, performs funeral rites, and gradually learns the whole truth of the matter by the discovery of the other dead bodies lying in such a way as to suggest the cause of their deaths, and utters appropriate moral reflections to teach the lesson that 'they who seek their own advantage by improper means bring upon themselves a great destruction.'"

H. T. FRANCIS.

PS.—I have lately heard, since I wrote the above, that Dr. R. Morris has already identified this story.

COMPARATIVE MYTHOLOGY.

Capri: Dec. 8, 1883.

Absence from England has made it impossible for me, until to-day, to take notice of Mr. Lang's letter on "Comparative Mythology" in the *ACADEMY* of December 1. Nor have I time to make any formal reply to it now. It can be scarcely necessary for me to do so until Mr. Lang puts forth some system on which any useful work may be done in the field of comparative mythology. At present he seems to do no more than claim the liberty of comparing the myths of one race with the myths of wholly alien races, and of weighing in the same scale the myths which have come down to us in writing for thousands of years with the myths of existing savage tribes who may never have passed through the conditions under which the Aryan nations have grown up, and who not only may be, but seem to be, in a state of complete deterioration and degradation. The institution of such comparisons is a mere walking on quicksands, and the results gained from them can be nothing more than guess-work.

Why Mr. Lang should associate with my name particularly theories or methods which have guided a host of writers (Grimm, Kuhn, Max Müller, Bréal, among the number), I cannot say. But he is mistaken in supposing that I have ever refused to allow any myth or mythical cycle to be subjected to mythological analysis on the ground that the names in it yielded no satisfactory philological basis to work upon it. In this matter I have stood somewhat alone, insisting that the stories of Theseus, Sigurd, and Arthur are the same, whatever may be the origin of the names which occur in them; and for my treatment of this portion of the subject I need only refer to my *Introduction to the Popular Romances of the Middle Ages* and the *Tales of the Teutonic Lands*.

As to the Hermes story, I am ready to allow that the so-called Homeric Hymn may belong to a comparatively late age, but it was beyond doubt an ancient poem in the time of Thucydides. The nature of the subject dealt with in it is beyond controversy. Put the main incidents of this story in the form of a riddle for a child, and ask him who did these things; and the answer must be "the wind." What the fact that some Iroquois or other savages are called Sun, Wind, Cloud, or Eagle has to do with the question it is not easy to understand; but it is impossible not to see the natural fact which is set forth in the story of the marriage of Krishna at the same moment, wholly and

separately, to a vast multitude of maidens, each in her own house, after the death of the black demon, Naraka. The attempt to explain this by a reference to the habits of a polygamous people is childish absurdity. If it cannot be explained, either it must be dismissed as nonsense or it must be regarded as setting forth an aspect of morning dew which is perfectly familiar to those who have eyes to see such things. If this be granted, all is conceded; and I am content to leave the whole question to the test of such a tale as this, or of such a story as that of Hercules and Cacus in the masterly and decisive analysis of M. Michel Bréal. Mr. Lang's method, on the other hand, seems to me no method at all. His propositions appear to be mainly hypothetical; and, so far as they are positive, I can only regard them as assertions resting on the slenderest basis or on none, and as making the largest demands on our credulity.

GEORGE W. COX.

KEATS ON THE SCOTCH "KIRK-MEN."

London: Dec. 17, 1883.

In the *ACADEMY* of December 15 (p. 390) reference is made to Keats's deliverance concerning the harm done in Scotland by the "Kirk-men," and the reviewer says:

"If the old reviewers could rise from their graves, they would make merry over a modern philosophical critic quoting such an authority in a grave question of cause and effect in the intellectual condition of a country concerning which he had, to say the least, no special opportunities of forming a reasonable opinion. Keats's shot from London at 'Kirk-men' was quite as random as any of the shots from Edinburgh at 'Johnny Keats.'"

Without wishing to take either side in the question whether Keats was qualified to form an opinion on so grave a subject as the intellectual condition of the Scotch, whom he seems to have cordially detested, I may perhaps venture to point out that the reviewer appears to ignore an important factor in the question. He speaks of "Keats's shot from London," whereas Keats was writing about what he was in the very midst of; he was walking through Scotland at the time, and, so far as I can judge, was observing very keenly and reflecting with much good sense upon everything he saw, heard, and met with.

H. BUXTON FORMAN.

THE SOMERSET PATENT OF 1644.

Hammersmith: Dec. 13, 1883.

I have read with great interest Mr. Round's remarks on my review of *The Annals of Chesham Castle*. I am always grateful for correction and instruction; but I must protest against being reckoned among the believers in what he calls the Somerset Patent of 1644, because it is a question which I had never examined, and I simply quoted the received story from the book which I was reviewing. The Commission to the Marquess of Worcester and the Patent for Duchess Dudley would have excited suspicion from their anomalous and unprecedented character if they were not dated during a period of extreme disorder. I must confess, however, that I had no suspicion that there was any evidence forthcoming to prove them spurious; and I must be permitted to doubt whether Dugdale's condemnation of them was known or suspected by Lingard or Sir Harris Nicolas, or any other genealogist who has accepted them without question. Dugdale's letters to Langley are dated in August 1660, and I cannot think that he dealt fairly in suppressing (as he did in later times) his conviction that Duchess Dudley's Patent was a forgery. He gravely recognises her title without a word of reservation in his diary and correspondence (March 1668-9), while in his *Baronage* (1676) he prints the

pseudo-patent *in extenso*. It is true that Charles II. had recognised it as genuine, and that Garter was officially bound by the declaration of the Sovereign; but truth had also rights which the historian had no business to ignore. So far as I can judge offhand, Mr. Round has proved his case; but I cannot regret that I betrayed my ignorance, when it has been the occasion of bringing to light the true character of two pseudo-patents, which have been received as genuine by so many generations of antiquaries and historians.

EDMOND CHESTER WATERS.

RABELAIS.

London: Dec. 15, 1883.

Perhaps the occasion of the criticism which appears in the ACADEMY of this day on Mr. Besant's book may warrant an attempt to explain the secret which lies hidden in the writings of Rabelais. Rabelais, in whose fine, apprehensive ear the faggots of the Church were always hissing and crackling, was compelled to disguise his meaning, to veil his wisdom and his wit, in a covering of lewd filth which should at once delight and delude the clergy of his day. The author of the phrase *le grand peut-être* had not that enthusiasm of conviction which uplifts men to willing martyrdom; and he saw many of his friends, among them Etienne Dolet, pass out of life in the torture of the "flaming death." His sympathies and tendencies were all for the right; he was, at heart, on the side of truth; but his intellect was sceptical, and he saw so many sides to a question that he was, by temperament as well as intellectually, very unwilling to be burned for any facet of truth. To pluck out the heart of his mystery we must recognise that he was not of the stuff out of which martyrs are made. Hence the compulsory wrapper of dirt in which his real views are cunningly enveloped.

H. SCHÜTZ WILSON.

"SAVAGE SVÂNĒTIA."

St. Stephen's Club: Dec. 18, 1883.

Will you allow me to say a word for myself in answer to Mr. Freshfield's article in the ACADEMY of December 15? I know that critics, like other gentlemen who speak *ex cathedra*, ought to be listened to unanswered. But Mr. Freshfield entitles me a "noble barbarian;" I accept his epithet, and in that character venture to break the rules of custom. He accuses me of two sins—one of omission, the other of commission.

The first is that I do not state that Mr. Freshfield himself and Commander Telfer, R.N., had both been over part of my route before me. To this I answer that I did not know that Commander Telfer had ever been in the Caucasus; that I never dreamed it was my duty to record anyone else's deeds but my own, especially when they had been done full justice to by the doer of them; and I had no desire to conceal the fact that I had had a predecessor in Svânĕtia, as a perusal of pp. 117 and 243, vol. i., of my book will, I think, prove. On the first of these pages Mr. Freshfield's expedition is alluded to by name.

The second is a more serious charge, but my critic behaves generously, and attributes my mistake to its real cause. I have used three subjects for illustration used previously—two by Commander Telfer and one by my critic. Of course I apologise, and am really sorry; but, as a matter of fact, the illustrations were chosen haphazard, in my absence, by my publisher from a large collection of photographs of men and mountain scenery bought in the Caucasus from public photographers. I was, of course, ignorant that any of the photographs had been engraved before, as, though I read all

I can about a country after I have written of it, before visiting it I carefully avoid the books of my predecessors, believing that the public is more likely to be able to obtain a true idea of distant lands from the report of three independent unbiassed eye-witnesses than from three hundred who, having carefully saturated themselves with other people's ideas, go to a country prepared to see what others have seen in everything they encounter, and to follow in all things where the original bell-wether led.

CLIVE PHILLIPPS-WOLLEY.

APPOINTMENTS FOR NEXT WEEK.

THURSDAY, Dec. 27, 3 p.m. Royal Institution: "Al-chemy," I., by Prof. Dewar.

7 p.m. London Institution: "Results obtained by the Society for Psychical Research," by Prof. H. Sidgwick.

FRIDAY, Dec. 28, 8 p.m. Quekett.

SATURDAY, Dec. 29, 3 p.m. Royal Institution: "Al-chemy," II., by Prof. Dewar.

SCIENCE.

SOME BOOKS ON ASSYRIOLOGY.

An Essay on Assyriology. By George Evans. (Williams and Norgate.) Mr. Evans's essay has been written at the request of the Hibbert Trustees, one of whose fellowships the writer holds. Though short, it is full of matter, and ought to be interesting to the Hebraist and Biblical scholar. Mr. Evans gives the chief and latest results of Assyrian research so far as they bear upon Hebrew grammar and lexicography, as well as upon the geography and history of the Old Testament. He prefaces them with a brief account of the way in which the inscriptions were first deciphered, and of the leading place occupied by Assyrian among the Semitic languages, and adds, by way of Appendix, some extracts from the annals of Assur-bani-pal. His statements will usually be accepted by every Assyriologist; but he is wrong in identifying the Parsuas of the inscriptions with Persia, and I know not why he should say that in the Babylonian texts the oldest name of Armenia is Urastu. It is gratifying to find that a new and thoroughly well grounded Assyriologist has risen up among us in England.

Quæstiones de Historia Sabbati. By W. Lotz. (Leipzig: Hinrichs.) Dr. Lotz, already favourably known by his edition of the great historical inscription of Tiglath-Pileser I., has now turned his attention to a subject which is usually supposed to be one of peculiar interest on this side of the Channel. In the first part of his book he examines the evidence bearing on the origin and history of the Sabbath to be derived from the Babylonian inscriptions, more especially from the hemerology of the second Elul, which I translated some years ago in the *Records of the Past*. Here there is one point upon which I am unable to agree with him; the ordinary meaning of the Accadian *khul-gal* is "bad," and I see no reason why this meaning should be rejected when the adjective is combined with the word "day." The Babylonian Sabbath, I fancy, was originally a day considered "bad" or "unlucky" for the performance of certain actions; it was only gradually that the performance of those actions came to be regarded as forbidden. In the calendar of the Egibi firm the 7th of Iyyar and the 14th and 28th of Sivan are marked as "unlucky." The second part of Dr. Lotz's book is mainly occupied with controverting the views of Wellhausen; and at the end he gives a list of the various points he believes himself to have established. Whether we accept his conclusions or not, his arguments deserve careful study and consideration; his work is that of a good scholar, well acquainted with the cuneiform inscriptions, whose attitude is on the

whole conservative. It shows one thing at least clearly: the questions connected with the origin and nature of the Jewish Sabbath can never again be satisfactorily discussed without some knowledge of Assyriology.

Mélanges d'Assyriologie. By St. Guyard. (Paris: Imprimerie nationale.) In this volume M. Guyard reprints his notes on Assyrian lexicography which have appeared in various French journals, and have added so many contributions to our knowledge of the Assyrian dictionary. He appends to them an essay on the inscriptions of Van, which takes the form of a review of my memoir on the subject in the *Journal of the Royal Asiatic Society*. In this he has with extraordinary sagacity cleared up the meaning of a constantly recurring phrase: *alus udas tiudas ies int pida agubi*, which he shows must signify "whoever else pretends, I have raised this memorial." The explanation of this phrase further throws light on the meaning of the word *turti*, which had greatly puzzled me. It can signify only "person." M. Guyard's discovery makes it necessary to revise that portion of my grammatical sketch of the Vannic language which deals with the pronouns, since *ies* will be the first personal pronoun, and not the relative, as I had supposed, and *udas* "other" instead of "that."

Die Keilschriften und das Alte Testament. By Eberhard Schrader. Second Edition. (Giessen: Bicker.) As this new and much enlarged edition of Prof. Schrader's well-known work has already been noticed in the ACADEMY, it is only necessary for me to give it a hearty welcome from the Assyriological point of view, and to draw attention to the valuable "excursus" of Prof. Paul Haupt on the Babylonian account of the Deluge, which is incorporated in it. Only a student of the inscriptions can properly realise the amount of labour involved in the preparation of this new edition, which is quite as full of interest and information for the Assyriologist as for those who stand outside the charmed circle of Assyrian studies. As is natural, while reading the book some additions and corrections have occurred to me, a few of which may be acceptable to both author and readers. *Giparu*, which is found in the Assyrian account of the Creation, must mean some species of vegetable in Smith's *Assur-bani-pal*, p. 8 (l. 48); the Biblical phrase, "evening and morning" is paralleled by the Assyrian "night and day," which is the invariable translation of the Accadian "day and night" in the religious hymns; *kirub* is found in the sense of "cherub" in K 2884, l. 5; *Mitsir* was the Babylonian pronunciation of the name of Egypt, as is shown by a fragment of an inscription of Nebuchadnezzar; and a cylinder in the British Museum makes it clear that the "god of illustrious life" of the hymn to the Demiurge, supposed by George Smith to be an account of the Fall, was the fish-god, the Oannes of Berosos.

Le Peuple et l'Empire des Mèdes. By A. Delattre. (Trübner.) In his memoir, which has been crowned by the Royal Academy of Belgium, M. Delattre first endeavours to show that the theory of Turanian Medes is contrary to the facts. He has little difficulty in pointing out that the arguments upon which it has been supported are extremely weak, though the texts themselves could have supplied him with much more cogent answers than those he makes to Dr. Oppert's arguments on behalf of the Median origin of the second Akhaemenian inscriptions. At the same time, he seems to me far too hasty in deciding that no non-Aryan Medes could have existed. The Greeks ultimately derived the name of Medes from the Assyrians; and in the Assyrian inscriptions the title is given, irrespective of race or language, to the numerous

peoples who lay to the east of the Kurds. Many of them, I have no doubt, were Aryans; but it is not probable that they all were. Some time ago I asked in the ACADEMY how the general title of Median came to be confined to the specific kingdom of Ekbatana. The answer has now been given by a recent discovery of Mr. Pinches. Astyages is stated by Kyros to have been king of "the widespread *tsab Manda*," or "barbarians;" and this old Babylonian word *manda*, or "barbarian," must have been confounded by the Greeks (or Persians) with *Madda*, "the Medes." As for the names of the so-called Median kings I agree with Sir H. Rawlinson, Dr. Oppert, and Prof. Schrader (in the new edition of his work noticed above) that neither Daiukku (Déiokés) nor Istuvegu (Astyages) admit of an Aryan etymology. Agamatānu, again, the Babylonian form of Ekbatana, points, as Dr. Bezold justly remarks, to a Persian Hagmatāna, not Haṅgmatāna. M. Delattre rejects the identification of the Esar-haddon of the tablets first brought to light by me (not by Mr. Boscawen, as he asserts) with Sarakos, the last Assyrian king. The annals of Esar-haddon I., however, as well as the style of the tablets, show that they do not belong to so early a date as his reign. Nor can I follow M. Delattre in his paradoxical contention that "Sennacherib, Esar-haddon, and Assur-bani-pal were rather occupied in suppressing revolts than in conquering new provinces." There is no Assyrian king of whom this can be said with less justice than of Esar-haddon I. The Belgian scholar, moreover, seems to me to overrate very considerably the authority of Herodotus, and to underrate that of Ktesias, who, at all events, would have supplied him with a dynasty of Median kings with Aryan names. Protestant Assyriologists are fortunately not under the necessity of defending the historical credibility of the book of Judith, to which M. Delattre devotes several pages.

A. H. SAYCE.

CORRESPONDENCE.

PANGUR BÁN.

London.

A few fugitive verses cast off in an idle moment by some Irish student have attracted some attention; and, though they are the merest of trifles, Celtic scholars are not agreed about their interpretation. Windisch, Zimmer, and Whitley Stokes have entered the field of criticism over them. Their fate is singular. After being silent for almost a thousand years, they wake the echoes of Celtic scholarship in the nineteenth century. They are preserved in an old parchment codex of four pages in the monastery of St. Paul in Carinthia, and were first copied by Alfred Holder, of Carlsruhe, for Windisch, who published them in his *Irische Texte*, and, in the excellent dictionary attached to that work, gave his idea generally of their interpretation. Prof. Zimmer, of Griefswald, taking quite a different conception of the circumstances under which they were composed, republished them with his own views in his *Glossae Hebrnicæ*, a work issued at the expense of the Royal Academy of Berlin. He was not satisfied with this, but in his *Keltische Studien*, in which he attacks Windisch in a manner that Mr. Stokes characterises as "virulent," he again insists on his own conception of the piece. The character with whom it is concerned he will have it is Pan Gurban, a Slovak by nation, whose name is equivalent to Dominus Gibber or Monsieur le Bossu. M. Henry Gaidoz, editor of the *Revue celtique*, takes Zimmer to task for denominating a Carinthian Slave by the name Slovak, when he should have rather called him a Slovene, as the former name is confined to that branch of the Slave family in the North-west of Hungary. Zim-

mer's Slovak is a mouse-catcher, and the author of the poem with him is an Irish monk, who jocularly compares his own pursuits with those of the mouse-catcher.

Windisch, on the other hand, makes the mouse-catcher, not a Slovak, but a pet white cat, and writes his name, not Pan Gurban, but Pangur Bán, or White Pangur. Dr. Stokes confirms this by showing that the metre requires a monosyllable, technically called *rinn*, at the end of the first half-line, where the name Pangur Bán occurs. The writer, too, seems rather a law student than a monk, as appears from the context poem, where he speaks of a perplexing law of hard sense falling into his net as a mouse does into the cat's. The metre is light and rapid, and one forgets altogether, while following it, the technicalities that affect its composition. It much resembles some lines of the rollicking song, "Jemmy Barlow"—

"He cocked his pistol gaily,
And stood before him bravely."

Compare with the second line of this couplet the line of the piece, *os me chene am faelid*, pronounced *uss meh henne umm ayllée*, and they will not be found very dissimilar in their march. The contrast of occupations is strikingly developed in the trifle, part and counterpart answering well and wittily to each other. The effect is heightened by the artifice of the poet in the use of similar words and similar collocations in the parts that correspond. But the artifice is not frigidly mechanical. It is, on the contrary, the life and swing of poetry—its rebound or refrain, which loves to ring again the peal it woke before, and delights to stand listening to the echo.

The piece is short, and as I imagine it may interest some readers and afford an opportunity of correcting several inaccuracies, as it seems to me, in Windisch's version, I append the two, and my own estimate of what the poet intends to convey.

1. Messe ocus Pangur Bán
cechtar náthur fria saindán
bíth a menma-sam fri seilgg
mu menma cén in saincheird
2. Caraim-se fos ferr cach clú
oc mu lebrán leir ingnu
ní foirttech frimm Pangur Bán
caraid cecin a macedán
3. O ru biam scél cen scís
innar tegdais ar n-ocdis
taithiunn dichrichide chus
ní fristardam ar n-áthius
4. Gnath huairib ar gressaigh gal
gleinid luch inna lín-sam
os mé dufuit im lín chéin
dligid n-doraid cu n-dronchéill
5. Fuachaid-sem fri frega fál
a rosc angléise comlán
fuachimm chéin fri fegi fis
mu rosc reil cesu indis
6. Faelid-sem cu n-dene dul
hi n-glen luch inna gerchub
hi tucu cheist n-doraid n-dil
os me chene am faelid
7. Cia beinmi amin nach ré
ní derban cách a chele
caraid cechtár nár a dán
subaighthius a génurán
8. He fesin as choimsid dáu
in muid dungi cach oenláu
du thabairt doraid du glé
for mu muid cecin am messe.

WINDISCH'S TRANSLATION.

1. Moi et Pangur Bán, chacun de nous deux à son art particulier, son âme est à la chasse, mon âme (est occupée) d'un métier particulier.
2. J'aime à rester—(c'est) mieux que toute gloire—près de mon petit livre, avec diligente science, Pangur Bán n'est pas envieux de moi, il aime son art juvénile.
3. Dès que nous sommes—conte sans ennui—dans notre maison, nous deux seuls, il y a jeu séparé pour nous, nous ne faisons pas notre reproche à cela.

4. (Chose) ordinaire quelquefois pour des artifices d'exploits héroïques: une souris se trouve dans son filet, pour moi (ce qui) tombe dans mon filet (c'est) un devoir difficile avec sens fixe.
5. Lui il s'emporte (?) contre l'enceinte du mur, son œil plein d'obscurité; moi je m'emporte (?) contre la sévérité de la science, mon œil clair quoiqu'il soit très faible.
6. Lui joyeux—allant bien vite,—où il y a une souris dans sa patte; où je comprends une question difficile agréable, quant à moi, j'y suis joyeux.
7. Quoique nous soyons ainsi tout le temps, l'un ne déserte pas l'autre chacun de nous deux aime son art, s'y amuse tout seul.
8. C'est lui-même qui est le maître de la mode qu'il suit chaque jour; proposer une difficulté pour être résolue, voilà ma mode à moi.

MY OWN VERSION.

1. I and Pangur Bán,—Each of us to his own peculiar art; His mind is on hunting;—Mine on a different pursuit.
2. I love rest above all fame,—On the bright knowledge of my booklets;—I am not jealous of my Pangur Bán: He loves his own childish pursuit.
3. When we are (story without weariness),—In our house alone,—There is a different sport to us:—Our joy is not given to him.
4. Customary at times is valour to exploits,—A mouse pursues into his net;—And me,—into my net too has fallen—A perplexing law of hard sense.
5. Upon the darkness of the hole,—He sets his full eye of brightness; I myself upon the knowledge of an acute passage,—Fix my eye clear, though ill-penetrating.
6. Joyful he with a going of swiftness,—In which a mouse sticks in his sharp claw;—In solving sweet hard questions,—I too also am joyful.
7. Although we be thus at all times,—Neither of us repels the other;—Each of us loves his own pursuit:—His own alone most pleasing is.
8. He himself is arbiter to himself,—Of the order which he observes each day;—In proposing a difficulty to unravel,—In my own department am I.

A few notes will serve to point out the differences between this version and that of Windisch. I mark what I conceive to be Windisch's idea of the grammatical construction, so far as I can gather it from his translation and dictionary, with a W., and my own suggested amendments with an s.

Ver. 2. *ingnu*, dat. without government (W.); dat. on *oc* (s.). *Lebrán*, dat. on *oc* (W.); gen. pl. on *ingnu* (s.). *Frimm*, prepositional pronoun = *fri me*, without influence on the following word (W.); prepositional possessive = *fri mo*, softening the following word *Pangur* to *Fangur* (s.).

Ver. 3. *Ar n-áthius*, "our reproach" (W.); "our joy" (s.).

Ver. 4. *Gal*, gen. pl. (W.); nom. sing. (s.).

Ver. 5. *Frega*, acc. of *fraig*, "the side wall of a house" (W.); gen. of *frog*, "a hole": cf. "bliocht," "bleachta" (s.). *Fál*, gen. on *frega* (W.); acc. on *fri* (s.). *Angléise*, negative of *gleisi* (W.); intensive of *gleisi* (s.). *Fegi*, acc. on *fri* (W.); gen. on *fis* (s.). *Fis*, gen. on *fegi* (W.); acc. on *fri* (s.).

Ver. 6. *Dene*, dat. on *cu* (W.); gen. on *dul* (Stokes). *Dul*, gen. on *dene* (W.); dat. on *cu* (Stokes). *Subaighthius*, pres. tense, third sing. (W.); as if written *subaighthius*, superlative, with the pronominal form of the third sing. of the substantive verb subjoined (s.). *Derban* Windisch regards as of the same origin as *tesbanat*, "deficient." Perhaps it may rather be connected with *terbadh*, glossed *innarbad*, "banishing," by O'Davoren, and with *tearb*, "separation" (O'Reilly). *Indis* Windisch connects with *dis*—i.e., *deároil*, "feeble." I prefer to connect it with *indis*, which O'Davoren glosses with *imcinec*, and explains *eimdechsin*,

"not seeing," equating it to *dall*, "blind," in his exemplification.

The prevalence of law words in the piece is remarkable. *Imdis*, *fuachim*, *derban*, *choimsid*, seem such. *Doraid* and *dil* also may be perhaps added, and, if so, are capable as such of a different interpretation from Windisch's. The fervour of the author's studies colours, without his being perhaps aware of it, the style of his verse; and the lonely student making reflections upon his cat registers unwittingly in them an item of his personal history.

In conclusion, I must say it is with the greatest diffidence that I venture to differ with so exact and painstaking a critic as Windisch. His *Irish Texts* is a labour of life and love, and marks an era in the advance of Celtic studies. Students have in it ten Irish texts of the most interesting portion of Old-Irish romance, and not only a key to them in the dictionary attached; but, from the exhaustive system of reference to celebrated codices adopted in that dictionary to illustrate the meanings of the words, they may be said to have in it a regular library of Old-Irish literature. "No native scholar, living or dead," says Whitley Stokes, "could have produced the work." Only for Mr. Stokes himself, perhaps the expression might be true.

JOSEPH MANNING.

SCIENCE NOTES.

THE Geological Survey of India has recently published among its *Memoirs* a Catalogue of the Thermal Springs of India, prepared by the late Dr. Oldham, and edited by his son, Mr. R. D. Oldham. The subject had previously received attention from such writers as Buist, Newbold, Macpherson, and Robert Schlagintweit; but the present list, including more than three hundred springs, is far more complete than any previously published. Wherever possible, the temperature of the spring and the elevation above sea-level are noted; and in many cases information is added as to the character of the water.

PHILOLOGY NOTES.

M. PAPPAGEORG, whose important contribution to the criticism of the Sophoclean scholia was noticed in the ACADEMY of November 24, has now published the first part of his *Beiträge zur Erklärung und Kritik des Sophokles* (Jena). This little work, only forty pages in all, and those printed in large type, deals with passages of the *Oedipus Coloneus*, *Oedipus Tyrannus*, *Antigone*, and fragments. In *O. C.* 9 he retains the MS. reading *θαλασιν*, which he connects with *σπῆραν με καὶ ἐξιδρυσαν* = *σπῆρας ἐξιδρυσαν*. The difficult genitive in *O. C.* 436—*οὐδὲς ἔρωτος τοῦδ' ἐφαίρε'*—*ᾠφελῶν*—he gets rid of by emending *ἔρωτ' ἐς τόνδ'*. In 1443, 1444, *ταῦτα δ' ἐν τῷ δαίμονι καὶ τῇδε φῦναι χᾶτερᾱ*, he reads *βῆναι*, and suggests, not without ingenuity, *ὀρκίαν* for *ἀρχαίαν* in the well-known *ὅς μοι χερὸς σῆς πῖστιν ἀρχαίαν τέκνους* (1632). Another view is added to the countless theories already propounded of *O. T.* 328, 329, which will not commend itself to most critics; it is to read *τῶν ἐς σ' ἀνέτω* for *τῶν ὡς ἀνέτω*. Short notes follow on *O. T.* 348, 349, 354-60, 813-15; *Antig.* 61-64, 929-32, 980-86, 1161-64; and four pages deal with fragments. The most valuable portion of the whole will be found in pp. 28-30, where the author quotes a number of passages from Michael Akominatos, containing extracts from Sophocles as well as Euripides.

Cartularium Saxonicum: a Collection of Charters relating to Anglo-Saxon History. By Walter de Gray Birch. Part I. Few works could be more welcome than a complete Old-English Cartulary. Kemble's is hard to get; Stubbs and Haddan's plan naturally excluded many

documents from their excellent but, alas! unfinished collection; and there are many pieces, new and old, which have as yet only appeared in scattered notes and papers, if at all. But, unless Mr. de Gray Birch alters his plan of publication and editing very materially, it is to be feared that it will by no means satisfy the legitimate requirements of the historian, the philologist, or the lawyer. The documents of a rightly edited Cartulary should be printed with the utmost exactitude, with full collations where the only MSS. available are late copies of lost originals, and of the spelling of the vellums. This plan has not been followed in the fasciculus before us; and, unless it is followed in the succeeding fasciculi, Mr. de Gray Birch's labour will be vain, and the whole work must sooner or later be done over again from beginning to end. It is wholly useless to promise a "bibliography" of the Charters while the fundamental principles of editing them are neglected. No one cares to know whether Kemble, Migne, or Dugdale give such and such a grant or will; a few pages of tables would give us so much information, if it were needed. But every Old-English student wishes to have as exact a copy as possible of the rich mass of documents upon which so much of our knowledge of an important and difficult period of our history must depend. It is not too late for Mr. de Gray Birch to adopt the only course which will render his work useful and authoritative, and we earnestly hope he will do so without further delay. The portion already issued should be cancelled and wholly re-cast. "On ne badine pas avec l'amour"—even "l'amour du vrai;" and a work of this kind should be as good as it is possible to make it, or left alone altogether.

We learn from the *Euskal-Erria* that the library of the Franciscan monastery of Fuenterrabia has lately been discovered complete in the crypt of the church. It is said to be rich both in printed books and in MSS. Some additional MSS. of Aizquibel have also been discovered, which will be printed as Appendices to his Dictionary now in course of publication at Tolosa.

MEETINGS OF SOCIETIES.

CAMBRIDGE PHILOLOGICAL SOCIETY.—(Thursday, Nov. 22.)

PROF. SKERT, President, in the Chair.—Mr. Ver-rall read a paper on *ἀμβρόσιος, ἄμβροτος*. 'Αμβρόσιος is commonly derived from *ἀμβροτος*, "immortal," in the sense of "belonging to the immortals," and so, from the perfume belonging to divine persons and things, "fragrant" or "sweet." This account is probably so far correct that it is part at least of the history of the word. But in Buttmann's *Lexilogus*, upon which the articles in the present lexicons depend, it is maintained that the word occurs in extant literature in the earlier sense of "belonging to the immortals," "divine." The object of this paper was, in the first place, to show that the evidence adduced by Buttmann is inconclusive, and is cited inaccurately in the lexicons. 'Αμβρόσιος appears to have been restricted in application to objects sweet or fragrant from the earliest period of which we have records. With regard to the derivation of the word, the deduction from *ἀμβροτος*, though probably true, does not seem adequate to explain all the facts, in particular (1) the very early and complete restriction already noticed, and still less (2) the fact that *ἄμβροτος*, as well as *ἀμβρόσιος*, sometimes means "sweet" or "fragrant" (though it is also used in the sense of "immortal"). The transition from "belonging to the gods" to "sweet" is perhaps intelligible; but hardly so, without further explanation, the transition from "undying" or "immortal" to "sweet." It was suggested, therefore, as not improbable that *ἀμβρόσιος* and *ἄμβροτος* are cases of popular etymology, connected, in the Greek mind, with *Ἀπορίς*, but really derived from

some word, presumably Oriental and non-Hellenic, for a fragrant substance used in divine worship. In any case it should be noted that the facts, as given by Greek literature, are somewhat distorted in the common accounts.—Mr. Ridgeway read a paper on "The Attic Form of *Stoa*." The commonly received Greek form of "Stoa" is that spelt with short *o*. However, in three out of the five places where it occurs in Aristophanes it must be scanned long. These passages are all in the *Ecclesiastusae*—viz., ll. 672, 680, 682. Elmsley, therefore, read in these passages the form *στωά*, which is given by the Ravenna MS. In the two remaining places in Aristophanes—viz., *Ecol.* 14, *Ach.* 546—the word is used at the beginning of the iambic, and so we can gather nothing from them. Again, the commonly received spelling of the adjective *στωικός* is with a long *o*, and the ordinary form of the diminutive *στωίδιον* is with long *o* and the *iota subscriptum*. These forms cannot come from the form *στωά* with short *o*, nor from the form *στωίδ*. Now, on the stylobate of the stoa or portico erected by the Athenians at Delphi, lately discovered, and given in Hicks's *Historical Inscriptions* as No. 20, occurs the inscription *Ἀθηναῖοι ἀνέθεσαν τὴν στωὰν καὶ τὰ ὄπλα καὶ τὰ κτήνη ἐλόντες τῶν πολεμίων*. Pausanias (x. 11.5) connects the dedication with Phormio's in 429 B.C.; but, says Mr. Hicks, the archaic writing suggests rather the victory of Kekryphaleia, 459 B.C., mentioned in Thuc. i. 105. For the present purpose either date is equally good. *Στωά* appears with short *o*, not with *o*. Now of course at either date mentioned *o* represented both short *o* or long *o*. It has been shown from Aristophanes that the syllable was long. Therefore, the true Attic form must have been *στωά*, with *o*, whence came the forms *στωικός* and *στωίδιον*, with *o*. Whether we take the derivation from *στωία*, or the absurd one given in *Liddell and Scott* from *στωγ-ια*, connecting it with *στέγω*, in either case the *o* would naturally be lengthened by vowel compensation.

ROYAL ARCHAEOLOGICAL INSTITUTE.—(Thursday, Dec. 6.)

THE REV. SIR TALBOT BAKER, BART., in the Chair.—The Rev. J. Hirst read a paper on "The Methods used by the Romans for extinguishing Conflagrations." After instancing the discoveries of the *excubitoria*, or guard-houses, of the Vigiles, or firemen, of the city of Rome, made in 1820, 1858, 1866, 1873, and in August of the present year, it was briefly shown what light was thereby thrown on the organisation and tactics of that useful corps. The greater part of Mr. Hirst's paper was devoted to illustrating, by numerous quotations from the Greek and Latin classics, the sparse allusions that can alone be gathered from ancient authors and from chance inscriptions as to the use made by the Roman firemen (of whom there were 7,000) of cloths wetted with water or steeped in vinegar, of the double-action forcing pump, called *sipho*, of ladders, of axes, of poles, and of water-buckets. Great use seems to have been made by the Roman firemen of *esparto* grass, procured, says Pliny, from Spain, but for what purpose is unknown. In conclusion, attention was drawn to some *graffiti* inscriptions made as an idle freak by some Roman firemen on the walls of the Transtiberine guard-house recently discovered, which reveal the names of two of the lower officials of the corps not hitherto known, and about the interpretation of which the learned differ.—The Rev. E. McClure read a paper on "Celtic and Anglo-Saxon Personal Nomenclature."—Mrs. Kerr exhibited two sheriff's writs for the county of Oxford, with the Great Seals of Oliver and Richard Cromwell respectively.—Mr. W. J. Lewis sent full-sized drawings of an early fifteenth-century basinet, which had been adapted for use in the sixteenth century; this is now preserved in Harefield church. Mr. Lewis also exhibited some rubbings of brasses in the same church.—Miss L. Wale sent some charming drawings of the ancient inn at Sunning Hill, now threatened by demolition.

EDINBURGH MATHEMATICAL SOCIETY.—(Friday, Dec. 14.)

THOMAS MUIR, Esq., President, in the Chair.—Mr. J. S. Mackay read a paper on the medioscribed

circle of a triangle, with its analogous and associated circles, viewed from their centres of similitude.—Prof. Chrystal stated some geometrical propositions for which he wished proofs.—Mr. Muir communicated a theorem concerning determinants with p-termed elements.—The Secretary gave a new construction by the Rev. G. McArthur for Euclid II. 9, 10.—Mr. James Taylor, of Dollar, proposed for solution a theorem in elementary geometry.

FOLK-LORE SOCIETY.—(Friday, December 14.)

ALFRED NUTT, Esq., in the Chair.—Mr. Edward Clodd read a paper on the "Philosophy of Punchkin." After remarks on the more serious meaning now sought for within the folk-tale, sober treatment of which was impossible while it was looked upon only as the outcome of fancy, an abstract of the more important variants of the Punchkin group of stories was given. The central idea common to these tales, whether found among Aryan, Semitic, or Finno-Ugrian races, however much obscured by local details, is the dwelling apart of the soul or heart, as the seat of life, from the body, and its deposit in some animate or inanimate thing, chiefly animate, an egg or a bird being the frequent hiding-place, and the fate of the soul determining the fate of the body. This central idea, it was sought to show, was the belief, thus preserved in more or less dramatic form, of the barbaric mind in one or more entities in the body, yet not of it, and endowed with power to leave it at will or control its destiny; while the presence of the life principle from princess or demon in bird or necklace was an easy assumption of the imagination which created its rude analogies between man and brutes and lifeless objects.

NEW SHAKSPEARE SOCIETY.—(Friday, Dec. 14.)

F. J. FURNIVALL, Esq., Director, in the Chair.—The Rev. W. A. Harrison read, as a paper, Mr. R. Grant White's Preface to his new edition of Shakspeare, which had been sent before the appearance of the book, but could not then be read. All the emendations and explanations suggested by Mr. Grant White were discussed, and, in the main, rejected. His contention that Shakspeare sometimes used "piece" for a young woman, good or bad, was accepted. His defence of the old change of Rosalind's reference to Orlando in "my childless father" ("As You Like It" I. iii. 11) into "my father's child" was rejected, as the context showed that her "wrestler," her "him," was uppermost in her thoughts. His emendation of the "Hamlet" ("Doth all the noble substance) of a doubt" into "oft adulter" was unanimously rejected, and the explanation of "doth" = "puts," of a doubt, into "doubt," "confusion," temporarily accepted, though, if emendation were required, "often doubt," where *doubt* = *dout*, "put out," was preferred to the severely condemned "oft adulter." The turning of Prince Hal's epithet for Falstaff, the familiar early "chewet"—pie fried in fat—into "suet," and printing "Peace, suet, peace!" caused a good deal of amusement; "chewet" is well known in Wynkyn de Worde's and other carving and cookery books, and Markham's recipe for "A Chewet Pye" is at pp. 80, 81, of his *English Housewife*. Mr. Grant White's argument for supporting Hammer's change of "Trid [= "bound," "squeezed"] all the kingdom" into *tithed* was not approved; his contention that "the two Frenchmen" in "All's Well," III. i., were "manifestly envoys" was answered by Mr. Stone's proof that their embracing of the Duke's quarrel was quite inconsistent with the mission of envoys: they were the Lords G. and E., the brothers Dumain, who took leave of the King in II. i.—M. Ziolkowski then read a short paper on "Shakspeare in Poland, Russia, and Servia," enumerating the translations and plays acted in Slavonic countries, and showing that tragedies appealed more than comedies to the genius and sentiment of the Slavs.

FINE ART.

ALBERT MOORE'S PICTURE, "COMPANIONS." A Photo-engraving. In progress. Same size as original—10½ by 8½.
"An exquisite picture."—*Times*.
"Mr. Moore exhibits one picture—than which he never painted a better."—*Morning Post*.
"A new and exquisite picture."—*Standard*.
"Remarkable for its refinement of line and delicate harmony of colour."—*Globe*.
"Mr. Moore's graceful 'Companions' forms an excellent *bonne bouche* to an attractive exhibition."—*Daily News*.
"The gem of this varied and delightful exhibition."—*Academy*.
Particulars on application to the Publishers, Messrs. DOWDESWELL & DOWDESWELL, 133, New Bond-street.

THE INSTITUTE OF PAINTERS IN OIL.

A VERY remarkable exhibition indeed—quite the best exhibition of contemporary work in oil that has been held in London for many years in the winter—has just been opened in those galleries in Piccadilly which are devoted to the height of the season to the works of the Institute of Water-Colour Painters. There are nearly eight hundred pictures. The contributions of mediocrity are not absent; but, on the whole, the level attained is high, whether we regard the canvases of those Academicians who contribute, or the canvases of members of the Institute, or the canvases of outsiders. We will say a word first about the Academicians. Mr. Briton Riviere exhibits a picture of a fortunate dog withdrawing himself hurriedly from the society of his fellows to enjoy with more undisturbed greediness the desirable morsel held between his teeth. The vested interests of some of his fellows, to judge from their gestures and expressions, have been to some extent interfered with, and it is likely that with much unanimity of purpose they will follow up the too fortunate truant. This is one of the few instances—Mr. Briton Riviere, when he chooses to be comic, always affords us one of the few instances—in which we can really laugh heartily and spontaneously at the exhibition of humour in art. Humour in art generally touches us far less closely and surely than humour in literature; but it is a potent weapon when it is wielded by Mr. Riviere. And it is worthy of note that in Mr. Riviere's case art should show for once the possession of that which literature shows so often—the possession by one and the same person of the most marked quality of humour along with the most marked quality of pathos. The suggestiveness of Mr. Riviere's pathos goes probably far beyond that of any other living master of pictorial design; it is agreeable and satisfactory that he should excel as distinctly in the exhibition of humour.

Mr. Alma-Tadema, Mr. Macbeth, and Mr. E. J. Gregory are the three remaining Academicians who contribute really delightful and important pictures, for Mr. Phil Morris's contributions, though full of healthiness and simplicity of sentiment, are not technically of the first order of merit. Mr. Alma-Tadema's picture is called "Well-known Footsteps." It is an incident of familiar and intimate life that might occur to-day at any moment in London, but that occurs in ancient Rome instead, because it is of ancient Rome that Mr. Tadema is enamoured. A middle-aged lover, anxious to please, and—for we must do him justice—successful in pleasing, hurries from whatever may have been the Roman equivalent of the central avenue of Covent Garden with a very big nosegay destined for his love. His love awaits him, hearing his footsteps behind a marble wall, in a half-darkened alcove, and the gentleman and his tribute will shortly be with her. To say that the picture is remarkable for the richness and beauty of its antiquarian detail would be to say what everyone must know; it is more to the point to insist upon the somewhat exceptional—at all events the more infrequent—truth of gesture and expression which this finely wrought canvas so pleasantly displays. Mr. Macbeth's, unlike Mr. Briton

Riviere's, is not a strictly comic picture, but it is a picture in which what is called "light comedy" is displayed in its fitting union with elegance and grace. It is an outdoor scene. Several hounds cluster round a garden table, and one will be the favoured recipient of a biscuit which the Beauty of the picture holds first, deceptively and tantalisingly, to her own lips. People in the background display agreeably the fine movements of the figure in tennis, but the main interest of the picture rests with the Beauty and the many beasts. The dogs are eager, vivacious, and brisk; the young woman, long, graceful, and fashionable, is eminently modern—her presentation by Mr. Macbeth is but another instance of how completely the true artist knows how to triumph over that which the conventional artist will describe to you as the insuperable difficulties of contemporary costume.

It is often the case, and it is so in the present exhibition, that Mr. E. J. Gregory's pictures surprise a little at the first, and even at the first disappoint a little. One wants him to make what would seem a more tremendous use of his tremendous powers—to give us another "Miss Galloway," another "Last Touches," another "Rehearsal." He will do it some day. He cannot fail to do it. And meanwhile we are detained agreeably enough before his three little canvases in the present show, for in them, after all, he has painted precisely that which he has seen, having, of course, both seen and arranged with an artistic faculty curiously brilliant. He has seen the Medway in bad weather; he has seen a neat-legged little girl crouching among the plants upon a painted roof searching for caterpillars; he has seen an attractive young lady, in a pretty studio, sitting before an easel and studying the forms of a not yet painted flower; and he has perfectly rendered all that he has seen. In the Medway subject he has the movement and the hue of troubled waters; in the funny caterpillar subject, a skilful solution of problems of colour, and generally a happy dealing with engaging accidents of line; in the studio subject, an admirable skill in the painting of pretty and even of commonplace accessories, and a dexterity no less marked in dealing with delicate turns of the human figure. To pause before his work, here and always, is to enjoy it. Still he may some day be invited to undertake what the common judgment would regard as more important tasks.

Mr. J. D. Linton is not yet within the ranks of the Academy, nor is his control of the methods of oil-painting so complete as his mastery of water-colour; but his single figure at the Institute—"Waiting"—may yet be deemed an instance of exquisite achievement, in which his command of the material is only less conspicuous than his familiar beauties of design and graces of draughtsmanship. Mr. Van Haanen, a Dutch artist, who would be an Academician to-day if, like Mr. Alma-Tadema, he were naturalised in England, is the contributor of one delightful portrait, which renders with undefinable and intricate charm that individuality of beauty which belongs to a certain Venetian model. And when we come to the work of men somewhat less eminent than either the Academicians or the two fascinating painters who have last been named, we are drawn most, among the figure-painters, to Mr. Clausen, Mr. Frank Millet, and Mr. Hacker. Mr. Clausen is an uncertain painter, often without charm, but never without interest. He is a naturalist in the sense of M. Bastien Lepage. He would be more popular already if he had allowed his observation to be directed to any appreciable extent to the beauty of women or of children. But he cares, above all things, for character, and he has foregone, even to an unjustifiable extent, the facile fascinations

of grace. This year, however, he presents us with a carefully studied picture, which includes one specimen of humanity more agreeable than any which he usually vouchsafes. The young woman is not a "lady," nor even very pretty; she is a peasant suffered to display the refinement which, even in the life of the fields, may be the possession of youth, if not of womanhood. An old crone sits by her on the herbage; in the background mowers are cutting the last grass of a scanty meadow. The expressions of the old woman absorbed in her mid-day rest, and of the young one absorbed in her own thoughts—which have a touch of romance in them—permit us to speak of the picture as truly dramatic, though no dramatic incident passes within the four walls of the frame. Mr. Hacker's notable picture is of a subject conventional enough; a young cottager, fortunately robust and energetic of type rather than sentimental and enfeebled, rocks a child. It may be that so vigorous a conception of the English peasantry might hardly have been formed by Mr. Hacker if it had not been formed before by George Mason, and Frederick Walker, and Mr. Macbeth. But, however that may be, we will praise Mr. Hacker for having in his choice adhered to the vigorous and the distinguished rather than to the invalidish and the feebly pretty; and it is well, too, to add that his power of draughtsmanship has been sufficient to permit him to do justice to a type cast in the lines of energy and strength. Mr. Frank Millet's picture, "The Window Seat," has, like Mr. Hacker's, a happily drawn figure; but it is not for its figure that it is most memorable. It aims, in its lighter way, rather at those triumphs in the painting of shifting and diffused sunlight which were won so continually by a certain band of the greater Dutchmen of the seventeenth century—by De Hooch and Nicholas Maes and Van de Meer, of Delft. It is in a light key; and the whole wide window and table and window-seat and seated figure are flooded with cool sunshine. It is a delightful picture—"epoch-making," as the Germans would say, in the history of the man who produced it. And Mr. Millet, we hear, has led a various life and has done many things. He has served one of the great newspapers, it seems, with pen as well as with pencil, and has observed scenes that were eventful and stirring long before this of the placid corner and the sunlit window-panes.

Of pictures from which the figure is absent, or is introduced but as a trifling accessory, we may instance the very various work of Mr. Fulleylove, Mr. Wyllie, Mr. Henry Moore, Mr. Edwin Hayes, and Mr. T. Collier. Mr. Fulleylove's "Versailles" repeats, but in a measure, in oils the charms of his water-colours, with which the student of our most refined art is now obliged to be familiar. His "Mirror" is even more curiously artistic; faultless it is not yet; no one but a born artist, a born observer of the intricacy of beautiful things, would have proposed to himself to grapple with it. Mr. Fulleylove is wont to be occupied with a world that is crowded with the evidence of a life luxurious and cultivated—either the stately garden, or the palace, or the vista of noble chambers. Mr. Wyllie is the keen observer of the grimmest side of modern existence. He presses into the service of Art much that has hitherto been held useless to her. Yet nothing in the exhibition of the Institute is more impressive than his "Black Diamonds"—a procession of coal barges, two, and sometimes three, abreast, borne on a broad stream. Behind the barges there rise from the funnels of the river tugs puffs of thick black smoke darkening the air. This is a very remarkable picture; as excellent in achievement as it is audacious in conception. Mr. Edwin Hayes, in "Picking up a Lame Duck"—disabled boats in

windy weather—has one of the more vigorous of his studies of water and craft. Mr. Henry Moore's best contribution—a large seascape, "Summer Time off the Coast of Cornwall"—is fuller than is his habit of subtle and glowing colour. The sapphire hues of our western seas recall it may be, in fact, as happily as they do in Mr. Moore's pictures, the profound blues of the Mediterranean; but, whether or no the colour be true to nature and the local facts, it is—which is a different matter—true to the larger requirements of a beautiful art; and if veracity should have to be sought elsewhere it will be found at least in the admirable drawing of wave-form. There are several good, and many more than tolerable, landscapes. But it would be of little advantage to speak of the "more than tolerable," and alas! I have not time to speak adequately even of the fine. Merely mentioning the names of Mr. Whimperis, Mr. Orrock, Mr. Edgar Barclay, and Mr. Aumonier, a last word must be reserved for the exquisite work of Mr. T. Collier. Like his veteran brother landscape-painter, Mr. Hine, he paints but little in oils. But his one contribution is a delightful success. It betrays, as do so many of his drawings in water-colour, his retention of a single impression from end to end of his work, the learned simplicity of his method—its energy and sureness—and that personal pleasure which belongs to strong or to highly wrought natures in presence of a landscape of which the features may be few so only that they allow an ample vision of that which is, after all, the most spiritual and the most dramatic element of landscape—a wide and changeable sky. FREDERICK WEDMORE.

SOME MINOR EXHIBITIONS.

MR. KEELEY HALSWELLE'S eighty pictures of the Thames which are now to be seen at the galleries of Messrs. Agnew are very unequal in merit, and will not add to his reputation. What is best in them we have seen before, but the imperfections of the artist have never been so clearly exhibited. It is impossible not to regret that some kind friend should not have made a selection from these pictures, and withdrawn all those which depend for their effect upon blue sky and strong sun, like "On the Banks of the Cherwell" (47), where the reflection in the water is of startling crudity, and "The River Walk, Sonning" (56), which is painfully unsuccessful in its attempt to represent warm light. Mr. Halswelle, as we know by his landscapes exhibited at the Royal Academy and the Grosvenor, is an artist of strong individuality, original in design, and fresh in his observation, especially of skies. He is also a good draughtsman of trees and clouds, sedges and water-lilies. He can show us how "willows whiten, aspens quiver," as in No. 25, can paint a watery waste of marsh in the solitude of evening as in No. 36, or the cold green plunge of a weir as in No. 61; he can depict the varying forms and shades of storm-cloud, now swelling like smoke, now broken up with fierce rifts of light. In such pictures as "In Flood-time" (92) with its fine gloomy sky, and another with the same title (5), he is at his best. Some of his bronze and copper evening skies are effective, but as a rule it is only in pictures where gray and green predominate that he is able to conceal his defects as a colourist; and there is a cold, hard, metallic quality about most of his works which is disagreeable, especially when a number of them are seen together. These eighty pictures are a very emphatic record of *Six Years in a Houseboat on the Thames*; but, if the visitor wishes to feel the subtle graces and tenderer beauties of the "silver-footed Thamasis," he will find them reflected with far greater truth and delicacy in

the quotations from the poets which are given in the Catalogue than in the pictures themselves.

THE exhibition at Messrs. Goupil's of some sketches in oils and water-colours by Mr. Frank Myers Boggs is much more enjoyable. Mr. Boggs is an American artist, trained, like most American artists, in France. He was a pupil of M. Gérôme, though one would scarcely suspect it from these sketches—so broad in touch, so true in colour, so alive with fresh observation of nature. "An Old Church at Barfleur," though not the most attractive, is an instance of fidelity and courage. Such pale-green waves and sunless clouds are often seen, but seldom painted. But it is in his views of Holland, especially at Dordrecht, that we find the most charming combinations of truth and beauty. If there are not a few artists who could equal in truth and brightness such sketches as "The Mud Boat" (5), "A Boat Landing" (18), "The Old City Gate" (21), and "Landing" (42)—the last is in water-colours—there are not many who could excel them. In one or two night scenes—"Place St-Germain-de-Près, Paris" (48), and "Midnight, Dordrecht" (10)—he seems to have taken a leaf out of Mr. Whistler's book. Altogether, these sketches (and it is a good omen for the future that they are called "sketches" by the artist) are so good that we are not surprised to learn that the French Government purchased Mr. Boggs' "Place de la Bastille" from the Salon this year.

AT the Studios of Mediaeval Art, 175 and 176 Bond Street, there is a miscellaneous exhibition of Industrial Art, which includes tapestries from the Royal Works at Windsor and examples of iron-work and wood-carving both ancient and modern. Besides some pieces of tapestry of more or less conventional kind, but excellent execution, there is a screen with figures from modern designs which is very good. The Windsor tapestries, however, deserve better exhibition than is possible in these ill-lighted galleries. The iron-work, which contains some very curious and beautiful specimens of old hammered iron and chiselled steel, will well repay a visit on its own account; but it should be catalogued. Some very good specimens of designs in wrought iron by G. R. de Wilde, executed at the forges of Mr. Newman in Marlborough Mews, are a good sign of the revival of this beautiful and useful art industry. A collection of old culinary instruments, tongs, toasters, &c., formed by Lady Dorothy Nevill, is very interesting. Mr. G. A. Rogers, the well-known wood-carver, is responsible for the remaining section, and has been wise enough to prepare a catalogue of the few but choice specimens of his own art which have been lent to him. There is a beautifully carved medallion of Charles II., with two highly relieved Cupids holding a laurel wreath above his head. This masterly work is remarkable for style, and also for the wonderful execution of the point-lace. It is lent by the Hon. Mrs. Walpole. Some exquisite medallions by Bonzanigo, lent by Mr. Harvie Farquhar, and two rough figures said to have been carved by Hogarth when a boy, are to be found among many other interesting and beautiful things. Here are also a number of fine carvings by the late Mr. W. G. Rogers, and the chimney-piece by his son (the organiser of this exhibition) which gained a medal at the Paris Exposition.

MR. HENRY COOK, of Rome, has an exhibition of his recent works at the Egyptian Hall. They consist of Italian and Welsh landscapes, views of Rome and Venice, and a few portraits. The most important of the latter is one of Cardinal Howard, whose attitude is dignified. A good deal of talent and industry is shown in Mr.

Cook's pictures, and his water-colour sketches are bright and pleasant. In a study of boats at Venice he attains real charm of colour.

OBITUARY.

By the death of Mr. Richard Doyle, which occurred last week, we lose an inventive, an accomplished, and a genial artist, and a man who was everywhere respected and warmly liked. Mr. Doyle was not an old man—he was hardly sixty; but fortune so had it that the greater part of his work which came into wide prominence was done at a time now relatively remote. His contributions to the Grosvenor Gallery of recent years—blithe, graceful, and humorous inventions from Fairyland—appealed in chief to the lovers of the more refined humour; and, removed of course from contemporary life, could hardly excite the interest of the general public. But a large general public, and a cultivated public too, had been interested years ago in those graceful illustrations to Thackeray in which were reflected Thackeray's own occasional geniality, though hardly the sting of his satire; and many people had seen the point of *Brown, Jones, and Robinson*; and all had laughed in their time at the delightful modernising of a seventeenth-century classic—*Pips, his Diary*—in *Punch*. The circumstances, which redound infinitely to his credit, under which Mr. Doyle ceased his connexion with the leading comic paper are too well known to need to be repeated in detail; but they must be briefly mentioned as the cause of that comparative eclipse of the artist's publicity which has been so much remarked, and which was indeed so remarkable in a draughtsman who retained even to the last his delightful qualities of inventiveness, humour, and grace. It is perfectly true that in one or two quarters since his death the immediate importance of the work of Mr. Doyle, its weight and influence with the actual generation, have been considerably exaggerated. But it would not be easy to exaggerate the value of the best of Mr. Doyle's gifts—of the fertility of his fancy, of its brightness, its amenity.

We have also to record the death of Mr. William Gosling, a landscape and figure painter in both oil and water-colour. Mr. Gosling was born in 1824, near Wokingham, and did not begin to paint as a profession till he was twenty-six. He was elected a member of the Society of British Artists in 1852, and has exhibited there and at the Royal Academy, and at the chief provincial exhibitions, since that time. He was at one time best known by his wood scenes, but latterly by his corn-fields and trees. He had been suffering for some time from a complication of disorders, and was attacked with *angina pectoris* on September 22, since which date he had been under constant medical treatment. He died on December 6, quite suddenly, through rupturing an artery of the heart, at Wargrave, Henley-on-Thames, where he had lived for twenty-eight years.

THE death is reported at Paris of Ulysse Butin, at the early age of forty-five. He was an admirable painter of shore scenes and the life of fisher-folk. His "Enterrement à Villerville" is in the Luxembourg.

ART SALES.

On Friday and Saturday of last week an exceptionally choice collection of pictures by Continental and British artists, which had been formed by Mr. Adam Johnstone, of Burntisland, was sold in Messrs. Chapman's rooms in Edinburgh. Daubigny's "Ile des Veaux" fetched £336; H. Schlesinger's "Dovecot," £304; F. Roybet's "Messenger," £246 15s.;

three pictures by Mr. W. J. Waterhouse, who leapt to fame by his "Favourites of the Emperor Honorius" in this year's Academy, £215 5s., £189, and £121 16s.; R. Sorbi's "The Decameron: a Musical Party," £147; a very small and early example of Mr. Erskine Nicol, "I'm no' mysel' at a' hinnie," £120 15s.; J. Geertz's "His Whole Fortune," £120 15s.; L. P. Delleani's "Arrival of Levantine Merchants at Venice in the Sixteenth Century," £115 10s.; Bedini's "Music Lesson," £113 8s.; S. Jacobsen's "Winter in the Forest," £105; and a tiny water-colour by Mr. Herkomer, "The First Dawn of Genius," £46 4s. The total of the two days' sale was £4,915.

SEVERAL valuable collections of coins were also sold by Messrs. Chapman and Son in the beginning of this month. Among those which fetched the highest prices were:—a silver coin of Hartheonut, £7 7s.; an Oxford treble unit of Charles I., £9 2s. 6d.; a silver farthing of Alexander III. of Scotland, £10 10s.; a silver groat (Stirling) of James I. of Scotland, £13; do. of James II., £11; a Mary portrait testoon, £12 10s.; a St. Andrew of James II., £13 13s.; do. of Robert III., £7 10s.; a lion of James I., £7 10s.; a half-lion of James I., £8 10s.; a half-St. Andrew of James II., £32 11s.; a St. Andrew of James IV., £33 12s.; a two-thirds bonnet piece of James V., £10 10s.; a one-third bonnet piece of James V., £12; a twenty-shilling piece of Mary, £17 17s.; a half-ryal of Mary, £14 10s.; a twenty-pound piece of James VI., £31; a five-guinea piece of William III., £8 17s. 6d.; a forty-shilling piece of James VI., £29 8s.

CORRESPONDENCE.

THE GLASS-PAINTINGS OF JEAN COUSIN AT SENS.

Dec. 18, 1883.

In the chapel of St. Eutropius in the cathedral of Sens there is a celebrated glass-painting ascribed by long tradition to Jean Cousin. The subject is the appearance of the Virgin and Child to the Emperor Augustus, whose attention is drawn to the apparition in the clouds by the Tiburtine Sibyl. The same subject was also treated by Cousin in the east window of the chapel of the château of Fleury, a little village near Sens. In both these designs the Emperor is seen kneeling to the left, behind him are several attendants, and facing him on the right stands a turbaned figure accompanied by a soldier in helmet and cuirass, and a third person placed in a less prominent position. In the window at Fleury, which is divided into two compartments, the Sibyl is seen at the back of the Emperor; but in that at Sens, which is in three divisions, she occupies the centre. Cousin's claim to the authorship of the design, which has served, with adaptations, for both these windows, has been contested; it has been ascribed to Il Rosso, who had, however, been dead several years before the work could have been undertaken. It is certainly not by Il Rosso, but I have just discovered that it is as certainly not by Jean Cousin.

In the gallery of the Imperial and Royal Academy at Vienna there exists a painting attributed to Lucas van Leyden (undoubtedly executed earlier, by some forty or fifty years, than the glass-paintings in question), in which the same scene is depicted in a precisely similar manner. As I have stated elsewhere (*The Renaissance in France*, ii. 25), the treatment of the design in the window of the cathedral at Sens is far nobler and more imposing than in that of the chapel at Fleury; and it is the window at Sens which corresponds most closely in all main particulars with the painting at Vienna. A reproduction of this picture is given in the set of engravings after

works in the gallery of the Academy published with text by von Lützow in 1880 (see also *Zeitschrift für bildende Kunst*, xvi. 64). On comparing it with a drawing after the window at Sens which I have in my possession, and with the coloured representations of the Fleury window included in M. Didot's *Œuvre de Jean Cousin*, I find that in both cases the Gothic buildings which fill the background of Lucas van Leyden's painting are translated by Cousin into pseudo-classical porticoes and colonnades; but the composition of the figure-groups remains identical (with the exception of the altered position of the Sibyl in the Fleury window), only such details being changed as should bring the whole into keeping with the taste of the French Renaissance.

EMILIA F. S. PATTISON.

NOTES ON ART AND ARCHAEOLOGY.

MR. G. F. WATTS has very lately finished a subscription portrait of the Duke of Devonshire, the Chancellor of the University of Cambridge. It is placed already in the Fitzwilliam Museum, where we saw it the other day, and is a very good example of Mr. Watts's later art.

MR. A. DIXON's picture, "The Stowaway," which was exhibited at Mr. Lucas's last summer, and is now in the autumn exhibition at Liverpool, has been purchased by the Corporation of Liverpool for the Walker Art Gallery.

WE understand that the copyright of Mr. Burton Barber's picture "Coaxing is better than Scratching," now at the Royal Institute of Painters in Oil, has been purchased by Messrs. Dowdeswell, who are making arrangements to have it engraved.

THE hawk and statue of the recorder of Pithom, discovered at that site by M. Naville, and presented to the British Museum by Sir Erasmus Wilson and the members of the Egypt Exploration Fund, are now exhibited in the Egyptian Gallery of the Museum in their chronological places.

THE January number of the *Magazine of Art* will contain an article on "Pictures of Cats," by Mr. W. H. Pollock, with illustrations after Godfrey Kneller (the "Katzengraphen"), Géricault, and Eugène Lambert, the most famous living painter of cats.

THE purport of Mr. Wedmore's lecture, "Modern Life in Modern Art," delivered lately at Manchester, Bristol, Nottingham, and elsewhere, was to point out the importance of the treatment, in our pictorial art, of subjects that were suggested by even the newest conditions of contemporary life. Art, Mr. Wedmore asserted, might lose its hold upon the intelligent classes if its connexion with the thought and life of the present day were less close than that of science and of literature. It must frankly be of its own time, as the greatest art had always been. Religious painting had decayed, and, if allegorical and what was called historical painting were still represented by able painters, there was yet need for the inclusion of an art that in landscape did not recoil from the chimneys of the chemical works and the fires of the Black Country. The painter of the future must find picturesqueness in the atmosphere that rolled over our great cities. And in figure-painting the modern types of energy, vivacity, and serviceable beauty afforded by the oarsman and the tennis-player, the workman and the factory girl, must to some extent oust those types of asceticism and of timid reserve which were the ideals of the childhood of art and of the childhood of the mediæval world.

SHAKSPEARE spoons are now being made as a rival to apostle spoons by Mr. Fasse, a silver-

smith of Oxford Street. He has designed and manufactured a set of five handsome dessert and fruit spoons, headed with figures of Bottom, Autolycus, Ariel, Richard III., and Hamlet's father—the last modelled from a draped skeleton.

THE Bewick Club, the formation of which was lately noticed in the ACADEMY, has arranged to hold an exhibition of pictures in Newcastle next January. Several artists of distinction have already promised to contribute, and we hear that in pictorial interest this exhibition is likely to surpass all its predecessors in the North. The secretary is Mr. Dickinson, Bewick Club, Newcastle-on-Tyne.

SEVERAL important art publications have recently appeared in Russia. Simakoff, the historical painter, has written on the decorative art of Central Asia; Mourier has published at Odessa a book, the history of art in the Caucasus; and Stasoff, of the Imperial Library at St. Petersburg, has at last brought out a work upon which he has been engaged for many years, treating exhaustively of the characteristic ornamentation to be found in Slavonic MSS., old and new.

An unknown painting by Memling, dated 1472, has been discovered by M. A.-J. Wauters in the Liechtenstein Gallery at Vienna. It represents the Virgin and Child, with St. Antony and a Donor. The figure of St. Antony is almost identical with that of the same saint on the outside of the right wing of a triptych in the Hospital of St. John at Bruges.

ACCORDING to a Charleston paper, Prof. Norris, who has been examining the mounds in Western Virginia, recently opened a large mound, about seven miles from Charleston, which proved a rich storehouse.

"The mound is fifty feet high, and they dug down to the bottom. It was evidently the burial-place of a noted chief, who had been interred with unusual honours. At the bottom they found the bones of a human being, measuring seven feet in length and nineteen inches across the shoulders. He was lying flat, and at either side, lying at an angle of about forty-five degrees, with their feet pointing toward their chief, were other men, on one side two and on the other three. At the feet of the chief lay another man, with his hands extended before him, and bearing two bracelets of copper. On each side of the chief's wrists were six copper bracelets, while a looking-glass of mica lay at his shoulder and a gorget of copper on his breast. Four copper bracelets were under his head, with an arrow in the centre. A house twelve feet in diameter and ten feet high, with a ridge-pole one foot in diameter, had been erected over them, and the whole covered by the earth that formed the mound. Each of the men had been enclosed in a bark coffin."

THE designs of Mr. Walter Crane are the subject of an interesting and fully illustrated article in the *Art Amateur* for November. This well-conducted American serial has also some admirable "Hints on Etching."

THE STAGE.

HIGH praise is due to Mr. Edward Compton and his company for the way in which they played Holcroft's capital comedy "The Road to Ruin" (first produced in 1792) at the Strand Theatre on Monday last. Though Mr. Ball did not make the over-fond father—Old Dornton—the leading character of the play, as when Munden acted it in Charles Lamb's and Baker's time, yet his was a sound piece of acting. Mr. E. Compton's rattling sporting-man, Charles Goldfinch, was the chief feature of the performance; the part was admirably played, in the highest spirits and without exaggeration. Mrs. Compton's country girl, Sophia Fairlove, was also true to nature, and very naive. Mr. Valentine made up well as the servile Jew

money-lender, Silky; and Miss Sylvia Hodson as the maid, and Mrs. Bickerstaff as the Widow Warren, were worthy of consideration. A good word must also be said for Mr. Compton's Epilogue with which the play wound up.

MUSIC.

RECENT CONCERTS.

THE students of M^{me}. Sainton-Dolby's Vocal Academy gave a concert at the Steinway Hall on Thursday evening, December 13. Miss Florence New made her first appearance, and sang with care "But the Lord is mindful" from "St. Paul." She was, however, very nervous, and, therefore, not able to give full justice to herself. The rest of the performers were pupils who have already favourably distinguished themselves at former concerts. Miss Hilda Coward obtained much applause for her brilliant rendering of "Jours de mon enfance" from Hérold's "Pré aux Clercs," in which she was well supported by Miss Winifred Robinson, who played the showy violin *obligato* part. Miss Robinson also performed Wieniawski's *Polonaise* in A. She has good fingers, and plays with intelligence. We may also mention the excellent part-singing. In Schubert's "God in Nature" and M^{me}. Dolby's "The Glove on the Snow" the young ladies showed how well they had been trained. The concerted music was conducted as usual by M. Sainton, and Mr. H. Leopold officiated as accompanist.

On Saturday, December 8, the programme at the Crystal Palace was a long one, and, according to custom, the novelty was placed right at the end. We can, therefore, only state that a selection from Dr. Parry's Incidental music to "The Birds" of Aristophanes was performed: it included an *entr'acte*, "The Gathering of the Birds" and the Procession March. M^{me}. Montigny-Rémaury gave a very vigorous and intelligent rendering of Beethoven's Concerto in C minor, introducing into the first movement a clever *cadenza* by Rubinstein. Another important feature of the concert was Mr. C. V. Stanford's *Serenade* for orchestra in G, written for Birmingham. It is a clever and pleasing work. We have now heard it three times, and each time we have liked it better. It was admirably performed under the direction of the composer, who, indeed, took Mr. Mann's place during the afternoon. Miss A. Ehrenberg and Sig. Foli were the vocalists.

On Saturday, December 15, M^{me}. Frickenhäus played a Concerto in F minor by M. Auguste Dupont, a pianist of some celebrity, and, at present, one of the professors at the Brussels Conservatoire. He was born in 1828, and visited this country about the year 1851. There is another Concerto in F minor, written many years ago. This one is an interesting work, and the part for the solo instrument is difficult and brilliant. The first movement contains plenty of subject-matter and some clever developments, but it is diffuse and irregular in form. The slow movement contains some charming melody, and the orchestration is very pleasing. The *finale* consists of tunes in Hungarian style, and the workmanship is decidedly effective. M^{me}. Frickenhäus deserves great praise for her playing, although, indeed, at times her powers seemed taxed to the utmost. The programme commenced with Haydn's beautiful Symphony in D (No. 2 of the "Salomon" set). Though numbered second, it was really the first, and was produced, under the composer's own direction, at the first concert of the first series on March 11, 1791. Nearly a century ago! and yet so fresh and so full of interest. Two orchestral sketches by Mr. J. F. Barnett were performed: the first is a tone picture entitled "The Ebbing Tide," the second "Eliland."

Miss Thudichum, as lady vocalist, was very successful; and Herr Georg Ritter, who appeared at one of the Richter Concerts, sang the "Liebeslied" from "Die Walküre," and Schubert's "Erl King." Mr. Manns conducted. There will be the usual break at Christmas, and the concerts will re-commence on February 16, 1884.

M. Vladimir de Pachmann was the pianist at the Popular Concerts last Monday evening. He took part in no concerted work: for his solo he chose Schumann's Sonata in G minor (op. 22). The first movement was lacking in power, and some of the passages were not very clear. The charming slow movement was played with much delicacy, though we must confess the reading seemed rather cold. The *scherzo* was given with spirit, and the *finale* with becoming restlessness and passion and with great neatness of execution. The pianist was loudly applauded, and played for an *encore* Moscheles' *Etude* in G. So delighted were the audience that they tried, but in vain, to obtain a second *encore*. The programme included Schubert's Quartett in A minor and Beethoven's Trio in C minor for strings. The analytical programme-book complains that Dr. Kreisler von Hellborn does not give any real information about the Quartett in his Life of Schubert. The author did not choose to draw on his own imagination; there are no particulars to give, and the exact date of the composition of the work is, we believe, unknown. Mr. Santley was the vocalist, and in very good voice. He obtained an *encore* for Schumann's "Ich grolle nicht."

M. Vladimir de Pachmann gave his second recital last Wednesday afternoon at St. James's Hall, and the crowded room reminded one of the Rubinstein Concerts a few seasons ago. M. de Pachmann commenced with Beethoven's so-called "Moonlight," and afterwards played Mozart's *Rondo* in A minor. He seems to trouble himself more about the manner than the matter; he does not get at the soul of the music, and often spoils a passage by exaggeration of *tempo* or of tone—liberties endurable and often commendable in Chopin, but not in Mozart or Beethoven. His interpretation of the Schumann numbers from the "Kreisleriana" was not very successful; the *Novelette* was a scramble. Passing by some pieces of Henselt, Liszt, and Lamberg, we come to the last and best part of the concert—the Chopin selection. All the pieces—especially the three *Etudes* (No. 2 from the second set, and Nos. 5 and 12 from the first)—were received with loud and well-deserved applause. The delicacy of his touch is really marvellous. Great pianists are fond of playing without book. M. de Pachmann did not give the whole of the Mozart *Rondo*; and the Chopin *Etude* in G flat was altered in several places. The last-named piece was *encored*.

M^{me}. Montigny-Rémaury gave a pianoforte recital at the Princes' Hall last Wednesday week. She played Beethoven's Sonata in D minor (op. 31, No. 2); her reading of the first two movements was excellent, but the final *allegretto* was neither clear nor correct. In some pieces by Bach, Scarlatti, and Schumann she was very successful. The Chopin selection was not very interesting or important; a *Valse* was announced, but omitted. In the second part of the programme M^{me}. Rémaury was to have played pieces by Liszt and Thalberg, but for these she substituted a group of short classical and popular solos. The change was for the better, for Thalberg's "Don Juan" is an infliction; performers should, however, adhere as strictly as possible to the printed programme. M^{me}. Rémaury already gave herself sufficient freedom by announcing Sonata op. 31 (Beethoven)—considering that that *opus* contains three—and a *Mazourke*, *Valse* (Chopin). The hall was well filled, and the talented pianist was well received. J. S. SHEDLOCK.

The MOST USEFUL CHRISTMAS PRESENT is
LETT'S'S
HOUSEHOLD MAGAZINE
VOLUME.

Now complete, price 7s. 6d., cloth.

A Complete Encyclopaedia of Domestic Requirements.
CONTENTS: "THE SQUIRE'S GRAND-DAUGHTERS," by ROSA MULHOLLAND (this is admitted on all hands to be the best story that has ever appeared in any magazine); "SOLICITUDES," by Mrs. FENWICK MILLER, of the London School Board; and many other interesting stories.—ARTICLES ON HOUSEHOLD LAW, by Dr. GRIFFITHS, M.A., LL.D.; HOME FARM, by GORDON S. STABLES, M.D., R.N.; MEDICINE, by Dr. RICHARDSON and others; COOKERY, by A. G. PAYNE; FASHION, by Madame ELISE OLLIFF; ARCHITECTURE, by W. H. WOOD; GARDENING, by WILLIAM EARLY, and other High Authorities in Every Department of Domestic Science.

Profusely Illustrated with First-class Original Engravings. It also contains

Two Magnificent Coloured Pictures, "SUNDAY, the PEARL OF DAYS," and "WHEN EVENING'S TWILIGHT GATHERS ROUND," Printed in the highest style of Chromo-lithography. Altogether making a Handsome Volume, suitable alike for SUNDAY and WEEK-DAY.

OLD AND YOUNG, LADIES AND GENTLEMEN, a Useful Guide for every Home, and a Valuable Addition to the Drawing-room Table or the Library.

Price 7s. 6d., of all Bookstalls; or, post-free Ninety-six Stamps, of

LETTS, SON, & CO. (Limited), London Bridge.

Those who have taken it regularly can have cases for binding, price 2s. 6d., on application to the Publishers.

Universally acknowledged to be the Best. USED BY H.M. THE QUEEN AND ALL THE GOVERNMENT OFFICES.

LETT'S'S DIARIES
For 1884 are now ready.

To suit all requirements, 6d. to 14s.

LETTS, SON, & CO. (Limited),
(Only Address)
33, KING WILLIAM STREET, LONDON BRIDGE;
and of all Booksellers.
Letts's Office Diaries give more information than any other.

ELLIOT STOCK'S
PUBLICATIONS.

NEW AND RECENT VERSE.

In crown 8vo, cloth, price 6s., post-free.
WIND-VOICES. By Philip Bourke Marston, Author of "Song Tide" and "All in All."
"The weightiest and most delicate work which this author has yet produced. . . . If we would feel how excellent this work is, and how full of fine possibilities, we have only to read such melodious and lovely poems as 'The Two Burdens,' 'At Hope's Grave,' 'Ungathered Love,' 'At Parting,' and 'Three Songs,'"—*Academy*.

"So combine felicity and suggestiveness of idea with epigrammatic melody of form that one might fancy the writer to be a modern Suckling or Lovelace, with the added psychology that marks modern poetry."—*Morning Post*.

Tastefully printed in antique style, fcap. 4to, price 15s., post-free.
THE MORNING SONG: a Ninefold Praise of Love. By JOHN WATKINS PITCHFORD, M.A.
The Song of Earth's Beauty—The Song of Life—The Song of Sorrow—The Song of Human Life—The Song of the Past—The Song of Inexhaustible Love—The Song of Love's Triumph—The Song of the Militant Host—The Requiem Song.

In crown 8vo, handsomely bound, cloth, price 6s., post-free.
OLD YEAR LEAVES: a Volume of Verse. By H. T. MACKENZIE BELL, Author of "The Keeping of the Vow," &c.

"Mr. Bell appears to have been a 'cute observer, and some of the verses of travel, notably 'Madelira by Moonlight,' 'At Santa Cruz de Tenerife,' and 'Granada,' are drawn with vigour and true poetical conception."—*European Mail*.

In crown 8vo, cloth elegant, price 4s. 6d., post-free.
THE NEW MEDUSA, and other Poems. By EUGENE LEE-HAMILTON, Author of "Gods, Saints, and Men," &c.

In crown 8vo, tastefully bound in cloth, price 2s. 6d.
THE PROPHECY OF ST. ORAN, and other Poems. By MATHILDE BLIND.
"A remarkable contribution to English literature."—*Times*.

In crown 8vo, cloth, price 3s. 6d.
THE GRAVE OF LOVE, and other Poems. By ALEXANDER DEWAR.
"Gives evidences of matured taste and poetic insight."—*Newcastle Chronicle*.

In tinted wrappers, Part I., 1s. 6d.; Part II. (just published), 1s. 6d., post-free.

EDDIES and EBBs: Poems. By Benjamin GEORGE AMBLER.

Just published, crown 8vo, in tasteful cloth, price 3s. 6d., post-free.

THE LAST DAVID, and other Poems.

In crown 8vo, cloth, price 8s. 6d., post-free.
CHARLES DAYRELL: a Modern Bacchanal. By HENRY SOLL.

A Story of Oxford Life in the Early Part of the Present Century. By HENRY SOLL.

F. V. WHITE & CO.'S
LIST OF PUBLICATIONS.

FIVE NEW AND POPULAR NOVELS AT ALL THE LIBRARIES.

JENIFER.

3 vols.

By ANNIE THOMAS (Mrs. PENDER CUDLIP),
Author of "Friends and Lovers," "Allerton Towers,"
"Denis Donne," &c., &c.

A LATE REMORSE.

3 vols.

By FRANK LEE BENEDICT,
Author of "The Price She Paid," "St. Simon's Niece,"
"Her Friend Laurence," &c., &c.

THE SECOND EDITION OF
THROUGH THE STAGE-DOOR.

3 vols.

By HARRIETT JAY,
Author of "The Queen of Connaught," "My Connaught Cousins," "Two Men and a Maid," &c., &c.

"This bright, fresh story comes to us with authority as a picture of theatrical life, because it is written from within by one who knows what she is speaking about. . . . Our interest remains unabated to the end."—*Lady's Pictorial*.

"We are pleased to welcome a story from the pen of a lady who has not only taken a good position among living novelists, but whose experiences as an actress entitle her to give us a picture of life behind the scenes as it really is. . . . Is a novel which bears upon every page the imprint of truth. . . . A most charming and interesting tale. . . . There is much in it that is good and pure; the characters are well and distinctly drawn; the author's power of word-painting is so vivid, and the story is told with so much dramatic force, as to make it worthy to rank with the admirable stories by which Miss Jay had previously become known."—*Illustrated London News*.

THE THIRD EDITION OF
PEERESS AND PLAYER.

3 vols.

By FLORENCE MARRYAT,
Author of "My Sister the Actress," "A Broken Blossom,"
"Facing the Footlights," &c., &c.

"The skill and art required for keeping the reader's attention are well illustrated in these volumes, for no one could accuse Miss Marryat of being dull."—*Academy*.

"A clever and purely realistic tale. . . . The story is from first to last told with so much spirit that its popular author will certainly score another success."—*Morning Post*.

"Is remarkable in that it shows no falling power. The originality, the subtle strength, all are there, and when we close the last volume it is with a sense of having been enjoying the work of a mistress of her art. . . . Her power to interest her readers is unbounded. Her characters are lifelike. . . . A really charming novel."—*Society*.

ONLY A VILLAGE MAIDEN.

2 vols.

By LADY CONSTANCE HOWARD,
Author of "Mollie Darling," "Sweetheart and Wife," &c., &c.

THIRD AND CHEAPER EDITION OF
THE POPULAR WORK
By the AUTHOR of "RECOMMENDED TO MERCY."

Now ready, in 1 vol., crown 8vo, cloth, 6s.

A WOMAN'S MEMORIES OF
WORLD-KNOWN MEN.

By Mrs. HOUSTOUN,
Author of "Twenty Years in the Wild West," "A Yachting Voyage to the Gulf of Mexico," &c., &c.

SELECT NOVELS.

At all Booksellers, in 1 vol., crown 8vo, cloth, 3s. 6d. each.

MOLLIE DARLING. By Lady Constance HOWARD, Author of "Sweetheart and Wife," &c., &c. [Just ready.]

FACING THE FOOTLIGHTS. By Florence MARRYAT.

FRIENDS AND LOVERS. By Annie THOMAS (Mrs. PENDER CUDLIP).

A PROFESSIONAL BEAUTY. By Mrs. FRASER.

SOME OF OUR GIRLS. By Mrs. Eiloart.

ALLERTON TOWERS. By Annie Thomas (Mrs. PENDER CUDLIP).

THE ROOT OF ALL EVIL. By Florence MARRYAT.

BARBARA'S WARNING. By Mrs. HOUSTOUN, Author of "Recommended to Mercy."

PHYLLIDA. By Florence Marryat.

THE DEAN'S WIFE. By Mrs. Eiloart.

A BROKEN BLOSSOM. By Florence MARRYAT.

TWO MEN and a MAID. By Harriett Jay.

MY SISTER the ACTRESS. By Florence MARRYAT.

F. V. WHITE & Co., 31, Southampton-street, Strand.

HURST & BLACKETT'S
NEW WORKS.

VOLS. III. and IV. of COURT LIFE

BELOW STAIRS; or, LONDON UNDER THE LAST GEORGES, 1760—1830. By J. FITZGERALD MOLLOY. SECOND EDITION. Price 21s. Completing the Work.

"Mr. Molloy's style is bright and fluent, picturesque and animated, and he tells his stories with skill and vivacity."—*Athenaeum*.

WITHOUT GOD: Negative Science

and NATURAL ETHICS. By PERCY GREG, Author of "The Devil's Advocate," "Across the Zodiac," &c. 1 vol., demy 8vo, 12s.

"Mr. Greg's speculative works are always worth study, and this certainly not the least of them. It is a powerful and instructive book for the reader to read, and the author has given us many discussions of great subtlety and depth."—*Spectator*.

THE REAL LORD BYRON: New

VIEWES OF THE POET'S LIFE. By JOHN CORDY JEAFFRESON, Author of "A Book about Doctors," &c. 3 vols., demy 8vo, 30s.

"Mr. Jeaffecton has produced a work that throws a flood of new light on the most critical periods of Byron's life, and that every future critic of modern English poetry will have to read and re-read."—*Athenaeum*.

LODGE'S PEERAGE and

BARONETAGE for 1884. Under the special Patronage of her Majesty. Corrected by the Nobility. Fifty-third Edition. 1 vol., with the Arms beautifully engraved, 8s. 6d., bound, gilt edges.

"This work is the most perfect and elaborate record of the living and recently deceased members of the peerage of the three kingdoms as it stands at this day. We are happy to bear testimony to the fact that scrupulous accuracy is a distinguishing feature of this book."—*Times*.

THE NEW NOVELS.

DI FAWCETT: a Year of Her

Life. By C. L. PERKINS, Author of "A Very Opal," &c. 3 vols.

A CHRISTMAS ROSE. By Mrs.

RANDOLPH, Author of "Gentiana," &c. 3 vols.

"Mrs. Randolph's new tale, flower-named according to her custom, is a pleasantly readable, society novel. All the characters are cleverly drawn."—*Academy*.

JONATHAN SWIFT. By a New

WRITER. 3 vols.

"This novel displays some power and a good deal of promise. The sketch of Swift's life at Moor-park and in his Irish livings is drawn with much skill."—*St. James's Gazette*.

GOLDEN GIRLS. By Alan Muir,

Author of "Lady Beauty," &c. 3 vols.

"As pretty a story as Mr. Muir has written. There is a good deal of fine perception and candid reproduction of human characteristics, and the author's lively style secures his reader's interest."—*Athenaeum*.

IN the WEST COUNTRY. By

the AUTHOR of "QUEENIE," &c. 3 vols.

"This is a very well written tale, full of pleasing pictures of family life, and vivid descriptions of that most beautiful of English counties, Devonshire. In every way Miss Crommelin has the right to be considered an agreeable novelist, whose works are deserving of much praise."—*Morning Post*.

ONE FALSE, BOTH FAIR. By

JOHN BERWICK HARWOOD, Author of "Lady Flavia," &c. 3 vols. [Next week.]

BOOKS FOR CHRISTMAS PRESENTS

Each Work complete in 1 vol., price 5s. (any of which can be had separately), elegantly printed and bound, and illustrated by Sir J. GLIBERT MILLAIS, HUNT, LEIGHTON, FOSTER, TENNIEL, RANDY, E. HUGHES, SAMBOURNE, &c.

HURST & BLACKETT'S
STANDARD LIBRARY

OF CHEAP EDITIONS OF POPULAR MODERN WORKS.

Sam Slick's Nature and Human Nature.	Sam Slick's American Humour.
John Halifax, Gentleman.	Barbara's History. By Amelia B. Edwards.
The Crescent and the Cross. By Elliot Warburton.	Life of Irving. By Mrs. Oliphant.
Nathalie. By Miss Kavanagh.	No Church. By F. W. Robinson.
A Woman's Thoughts about Women. By the Author of "John Halifax."	Christian's Mistake. By the Author of "John Halifax."
Adam Graeme. By Mrs. Oliphant.	Alec Forbes. By George MacDonald, LL.D.
Sam Slick's Wise Sawe.	Agnes. By Mrs. Oliphant.
A Life for a Life. By the Author of "John Halifax."	A Noble Life. By the Author of "John Halifax."
Leigh Hunt's Old Court Suburb.	Dixon's New America.
Margaret and her Bridesmaids.	Robert Falconer. By George MacDonald, LL.D.
Sam Slick's Old Judge.	The Woman's Kingdom. By the Author of "John Halifax."
Darien. By Elliot Warburton.	Annals of an Eventful Life. By G. W. Robinson.
Sir B. Burke's Family Romance.	David Elginbrod. By George MacDonald, LL.D.
The Laird of Norlaw. By Mrs. Oliphant.	A Brave Lady. By the Author of "John Halifax."
The Englishwoman in Italy. By Mrs. Gretton.	Hannah. By the Author of "John Halifax."
Nothing New. By the Author of "John Halifax."	Sam Slick's Americans at Home.
Freer's Life of Joanne d'Albret.	The Unkind Word. By the Author of "John Halifax."
The Valley of a Hundred Fires.	A Rose in June. By Mrs. Oliphant.
Burke's Romanes of the Forum.	My Little Lady. By E. Frances Poynter.
Adèle. By Miss Kavanagh.	Phoebe Junior. By Mrs. Oliphant.
Studies from Life. By the Author of "John Halifax."	Life of Marie Antoinette. By Professor C. D. Yonge.
Grandmother's Money. By F. W. Robinson.	Sir Gileas. By George MacDonald, LL.D.
Jefferson's Book about Doctors.	Young Mrs. Jardine. By the Author of "John Halifax."
Mistress and Maid. By the Author of "John Halifax."	Lord Brackenbury. By Amelia B. Edwards.
Les Misérables. By Victor Hugo.	
St. Olave's. By the Author of "Janita's Cross."	
Lost and Saved. By the Hon. Mrs. Norton.	

HURST & BLACKETT, 13, Great Marlborough-street.

PHILIPS' STANDARD ATLASES.

SUITED FOR PRESENTATION.

Imp. folio, half-bound rusasia, gilt edges, price £5 5s.

PHILIPS' IMPERIAL LIBRARY ATLAS.

A Series of Fifty-two New and Authentic Maps, Engraved from Original Drawings by J. BARTHOLOMEW, F.R.G.S.

Edited by WM. HUGHES, F.R.G.S.,

Late Professor of Geography in King's College, London.

Accompanied by a Valuable INDEX of Reference.

"Among recent commercial publications has been 'Philips' Imperial Library Atlas,' edited by Mr. Wm. Hughes, F.R.G.S. The size of the maps exceeds that of any work of similar pretensions hitherto published in this country, and the employment of the best style of chromo-lithographic printing has enabled great clearness and distinctness of colour to be attained, alike as regards the broadest geographical outlines and the most minute political boundaries. Its preparation is stated to have occupied several years, and every effort seems to have been made to render it solid and complete."—*Times*.

"This work is the result of careful labour, extending over many years. In drawing, in colouring, and in printing, it comes very near perfection."—*Athenaeum*.

Imp. folio, half-bound morocco, gilt edges, price £3 3s.

PHILIPS' NEW GENERAL ATLAS OF THE WORLD.

A Series of New and Authentic Maps, Delineating the Natural and Political Divisions of the Empires, Kingdoms, and States of the World.

Edited by WM. HUGHES, F.R.G.S.

Accompanied by a Valuable INDEX of Reference.

"'Philips' General Atlas' will rank among the best works of the kind which have been published for many years. The Atlas is in every respect well adapted to meet the requirements of the student and the counting-house, and should have a place in every good library."—*Observer*.

Crown folio, half-bound morocco, gilt edges, price £1 11s. 6d.

PHILIPS' HANDY GENERAL ATLAS OF THE WORLD.

A Comprehensive Series of Maps, Illustrating Modern, Historical, and Physical Geography.

With a Complete Consulting INDEX.

By J. BARTHOLOMEW, F.R.G.S.

"It is really a most valuable work."—*Westminster Review*.

"We have tested both Maps and Index in many ways, and have not been able to find a single error, and we can therefore pronounce the Atlas very good, while it is certainly not dear."—*Standard*.

"'Philips' Handy General Atlas' well deserves its title. It is a 'Handy' Atlas in the best sense of the word. It is not only convenient in size and shape, but it is very complete."—*Liverpool Courier*.

Crown folio, handsomely half-bound, gilt edges, price £1 1s.

PHILIPS' POPULAR ATLAS OF THE WORLD.

A Series of Thirty-six Authentic Maps of the Principal Countries of the World, constructed from the Latest and Best Authorities, and on a sufficiently large scale to embrace all the information needed in a Volume intended for Every-day Reference.

With a Complete Consulting INDEX.

By J. BARTHOLOMEW, F.R.G.S.

"To judge of the merits of a work like this, it is well to recall the bare outlines thinly furnished with names which appear in some of the maps of fifty years back. This gives an idea of the amount of discovery the half-century has witnessed, and of the increased magnitude of the geographer's task. Let us take the map of Africa in this volume. Only a small tract on the latitude of the Gulf of Guinea is marked as quite unexplored. The tract south of this is filled with rivers and lakes, the origin or tributaries of the great Nile and Congo, flanked by numerous mountain heights."—*Bookeller*.

LONDON: GEORGE PHILIP & SON,
1, Salisbury-court, Fleet-street, E.C.

W. SWAN SONNENSCHNEIN & CO.

THE NOVEL BY A DUTCH GIRL.

3 vols. [AT ALL LIBRARIES.]

IN TROUBLED TIMES.

By Miss A. S. C. WALLIS.

Translated from the Dutch, with the Author's assistance, by E. J. IRVING.

Extract from First English Review.—"Had it been the work of a savant of advanced years it would have done him infinite credit; but as the work of a young girl of twenty it is simply marvellous. . . . 'In Troubled Times' deserves all the eulogiums which have been passed upon it in its own country." &c.—*Whitehall Review*.

From Second English Review.—"Her work is that of a matured mind, and it earns for her without question a distinct and honourable position amongst contemporary men and women of letters. Miss Wallis has been an appreciative student of George Eliot. But there is no servile imitation, and the book is full of good and original work. On the whole, English readers are likely to endorse the high opinion of the author's countrymen." &c.—*Athenaeum*.

From Third English Review.—"It is difficult to realise that it is the work of a girl of twenty. . . . Like 'Romola' and 'Hypatia,' this Dutch romance is," &c. *Academy*.

From Fourth English Review.—"Illustrates history with a deftness and strength of handling that compel recognition."—*Scotsman*.

From Fifth English Review.—"Unquestionably of very great merit. . . . The scene is laid in Holland during those troubled times which prefaced the War of Liberation. . . . Many of the situations are truly dramatic; indeed, the plot possesses all the elements of a tragedy of the first rank. 'In Troubled Times' is a book to be read."—*Globe*.

From Sixth English Review.—"A remarkable book. . . . She has a great capacity for sketching the development of character. . . . It is a remarkable story . . . and a very promising one."—*St. James's Gazette*.

From Seventh English Review.—"These volumes are to the sixteenth-century history of Holland what 'John Inglesant' is to the same period in England."—*Vanity Fair*.

CRUISE OF THE "ALERT"

Four Years in Patagonian, Polynesian, and Mascarene Waters.

By R. W. COPPINGER, M.D.

(Staff-Surgeon on Board H.M.S. "Alert").

Illustrated with Sixteen Full-page Plates and several Woodcuts from Sketches by the Author and Mr. F. North, B.N.

Imp. 8vo, 21s. [At all Libraries.]

PATERNOSTER SQUARE.

THE CONTEMPORARY PULPIT.

MONTHLY, SIXPENCE.

CONTENTS OF NO. I., JANUARY, 1884.

I.—SERMONS.

AMBITION. By the LORD BISHOP OF DURHAM.
WITNESSES TO CHRIST. By the Rev. Canon KNOX-LITTLE, M.A.

II.—EXPOSITION.

THE HUNDRED and THIRTIETH PSALM. By ALEXANDER MACLAREN, D.D.

III.—SERMON to CHILDREN.

JOHN the BAPTIST. By the Rev. T. TRIGNMOUTH SHORE, M.A.

IV.—OUTLINES.

WESTMINSTER ABBEY.

A MEAGRE PRAYER. By the Rev. Canon FURSE, M.A.

ST. MARGARET'S, WESTMINSTER.

THE SANCTITY of the COMMON LIFE. By Ven. Archdeacon FARRAR, D.D.

CITY TEMPLE.

WONDER in the WRONG PLACE. By JOSEPH PARKER, D.D.

A SUNDAY in EDINBURGH.

DR. WHYTE, on the BIRTH of CHRIST.

MR. WALLACE WILLIAMSON, on THE BUILDING of the CHURCH.

V.—CHURCH LIFE in BRITAIN.

1. CHURCH LIFE in MANCHESTER.

VI.—SERMON NOTES.

BISHOP ALEXANDER, on THE TRANSFIGURATION.—Canon BOYD CARPENTER, on ELIJAH.—&c., &c.

VII.—LITERARY NOTES.

LORD MACAULAY on the Eclipse of Faith.—Dr. EDWIN HATCH.—The late Bishop FITZGERALD.—Dr. HENRY WACE.—NEW BOOKS.—&c., &c.

Offices: White Hart-street, Paternoster-square, E.C.

TRÜBNER & CO'S LIST.

MR. ARNOLD'S POPULAR POEM ON BUDDHA AND BUDDHISM.
THE LIGHT of ASIA.

By Edwin Arnold, C.S.I., &c.

Crown 8vo, limp parchment wrapper, 2s. 6d. Also now ready in post 8vo, cloth, 7s. 6d.

INDIAN IDYLS.

From the Sanskrit of the Mahābhārata.

By Edwin Arnold, C.S.I., &c.,

Author of "The Light of Asia," &c. Post 8vo, cloth, 7s. 6d.

INDIAN POETRY.

The "Gita Govinda" of Jayadeva, and other Oriental Poems.

By Edwin Arnold, C.S.I., &c.

Third Edition. Post 8vo, cloth, 7s. 6d.

PEARLS of the FAITH; or, Islam's Rosary.

Being the Ninety-nine Beautiful Names of Allah. With Comments in Verse from various Oriental sources, as made by an Indian Mussulman.

By Edwin Arnold, C.S.I., &c.

Crown 8vo, cloth, 7s. 6d.

THE WORLD as WILL and IDEA.

By Arthur Schopenhauer.

Translated from the German by R. B. HALDANE, M.A., and JOHN KEMP, M.A. Vol. I., containing Four Books. Post 8vo, cloth, 12s.

CREEDS of the DAY;

or, Collated Opinions of Reputable Thinkers.

By Henry Coke.

In Three Series. 2 vols., demy 8vo, cloth, 21 1s.

THE EARLY HISTORY of LAND-HOLDING among the GERMANS.

By Denman W. Ross, Ph.D.

Demy 8vo, cloth, 12s.

HOW to USE the OPHTHALMOSCOPE:

Being Elementary Instruction in Ophthalmoscopy. Arranged for the Use of Students.

By Edgar A. Browne,

Surgeon to the Liverpool Eye and Ear Infirmary, &c. Second Edition. Crown 8vo, with Thirty-five Figures, cloth, 3s. 6d.

SPANISH and PORTUGUESE

SOUTH AMERICA during the

COLONIAL PERIOD.

By R. G. Watson.

[In the press.]

CONCISE ENGLISH-PERSIAN

DICTIONARY.

Together with a Simplified Grammar of the Persian Language.

By the late E. H. Palmer, M.A.,

Completed and Edited, from the MS. left imperfect at his death, by G. LE STRANGE. Royal 16mo, cloth, 10s. 6d.

CONCISE PERSIAN-ENGLISH

DICTIONARY.

By the late E. H. Palmer, M.A.,

Lord Almoner's Reader and Professor of Arabic, Cambridge. Second Edition. Royal 16mo, cloth, 10s. 6d.

FRENCH and GERMAN SOCIALISM in MODERN TIMES.

By Richard T. Ely, Ph.D.

Crown 8vo, cloth, 3s. 6d.

ETHIC.

By Benedict de Spinoza.

Translated from the Latin by WILLIAM HALE WHITE. Post 8vo, cloth, 10s. 6d.

PUNJAB NOTES and QUERIES.

A MONTHLY PERIODICAL.

Devoted to the Systematic Collection of Authentic Notes and Scraps of Information regarding the Country and the People.

EDITED BY

Captain R. C. TEMPLE, F.R.G.S., &c.,

Bengal Staff Corps.

Only to be had by Annual Subscription, 10s., commencing in October.

Nos. 1 and 2 are now ready.

THE best GRAMMARS and DICTIONARIES of most of the Eastern and Western Languages—viz.:

Anglo-Saxon—Arabic—Assyrian—Basque—Bengali—Burmese—Chinese—Danish—Dutch—French—Frisian—German—Greek (Modern)—Hindi—Hindustani—Hungarian—Italian—Japanese—Lithuanian—Malagasy—Malay—Persian—Portuguese—Pushto—Roumanian—Russian—Sanskrit—Siamese—Spanish—Swedish—Tibetan—Turkish—Uriya—&c., &c.

ARE PUBLISHED BY

TRÜBNER & CO., LUDGATE HILL, LONDON.

* Detailed Catalogues on application.

THEATRES.

ADELPHI THEATRE.
Sole Proprietors and Managers, Messrs. A. & S. GATTI.
Every evening, at 8, *IN THE HANKS.*
Preceded, at 7.15, by a Farce.

ALHAMBRA THEATRE.
Every evening, at 7.45, *THE GOLDEN RING.*

AVENUE THEATRE.
Under the direction of Mr. ALEX. HENDERSON.
Every evening, at 8.15, *LA VIE.*
Preceded, at 7.30, by *OBLIGING A FRIEND.*

COMEDY THEATRE.
Lessee and Manager, Mr. ALEX. HENDERSON.
Every evening, at 8.15, *FALKA.*
Preceded, at 7.30, by *JUST MY LUCK.*

COURT THEATRE.
Lessee and Managers, Mr. JOHN CLAYTON and Mr. ARTHUR CECIL.
Every evening, at 8, *THE MILLIONAIRE.*

DRURY LANE.
Sole Lessee and Manager, Mr. AUGUSTUS HARRIS.
CINDERELLA.
Box-office now open for the grand Christmas Pantomime, by E. L. BLANCHARD, which will be produced on BOXING NIGHT.

GLOBE THEATRE.
Lessee, Messrs. JOHN HOLLINGSHEAD and J. L. SHINE.
Every evening, at 8.30,
THE GLASS OF FASHION.
Preceded, at 7.45, by *MAN PROPOSES.*

GRAND THEATRE, ISLINGTON.
Lessee and Managers, Messrs. HOLT and WILMOT.
On BOXING NIGHT (DECEMBER 26), at 7.30,
JACK AND THE BEAN STALK.

LYCEUM THEATRE.
Manager, Mr. HENRY E. ARBEY.
Every evening, at 8, Mr. W. R. GILBERT'S Mythological Comedy,
PYGMALION AND GALATEA.
MISS MARY ANDERSON as GALATEA.
Preceded, at 7.45, by *A SHEEP IN WOLF'S CLOTHING.*

NEW SADLER'S WELLS THEATRE.
Sole Lessee, Mr. MAT ROBSON.
Every evening, at 8.15, new Drama
TINSEL QUEEN.
by W. E. MORTON. Powerful effects.
Preceded, at 7.30, by a Farce.
General Manager, Mr. E. N. HALLOWES.

OLYMPIC THEATRE.
Lessee and Managers, Mrs. A. CONOVER.
Every evening, at 8.30, *SHE STIGGS TO CONQUER.*
Preceded, at 7.30, by *A REGULAR FIX.*
Morning Performances every Wednesday and Saturday till further notice.

OPERA COMIQUE.
THIS EVENING, SATURDAY (DECEMBER 22), at 8.15, an original
Dramatic Story, entitled *MUSSETTE.*
by F. MARSEDES.

PRINCESS'S THEATRE.
Every evening, at 7.50, *CLAUDIAN.*
Preceded, at 7, by *A CLERICAL ERROR.*

ROYALTY THEATRE.
Sole Managers, Miss KATE SARTLEY.
Under the Management of Mr. C. B. COWPER.
Every evening, at 9, a new Farce Comedy,
THE THREE HATS.
by OWEN DOVE and ALFRED MALLEY.
Preceded, at 8, by MALCOLM CHARLES SALAMAN'S original Farce,
DECEIVERS EVER.

SAVOY THEATRE.
Sole Proprietor and Manager, Mr. D'OLY CARY.
Every evening, at 8.30, the original Fairy Opera,
IOLANTHE; OR, THE PEEN AND THE PERL—LAST WEEKS.
Produced under the personal direction of the Author and Composer.
Preceded, at 7.50, by *PRIVATE WIRE.*
At 10.50, *THE DRAMA ON CHURCHES.*

STRAND THEATRE.
Sole Lessee, Mrs. SWANBOROUGH.
THE COMPTON COMEDY COMPANY.
Every evening, at 8.15, revival of HOLCROFT'S
ROAD TO RUIN.
Preceded, at 7.30, by *A MUTUAL SEPARATION.*

TOOLE'S THEATRE.
Every evening, at 8.30, *ARTFUL CARDS.*
Comedy in three acts by F. C. BURNARD.
Preceded, at 7.30, by *NAMESAKES.*
by HORACE LEWARD.
At 10, *STAGE-LORA; OR, WHO KILLED COCK ROBIN?*

VAUDEVILLE THEATRE.
Sole Lessee and Manager, Mr. THOMAS THORNE.
Every evening, at 8, *CONFUSION.*
Eccentric Comedy, in three acts, by J. BARNES.
Preceded, at 8, by H. A. JAMES'S Comedy, in one act,
AN OLD MASTER.

MARRIAGE LAW DEFENCE UNION.

Patrons.
The ARCHBISHOP of CANTERBURY.
The ARCHBISHOP of ARMAGH.

Vice-Presidents.
The EARL of SHAFTESBURY, K.G.
The Right Rev. the LORD BISHOP of LINCOLN.
The LORD COLERIDGE, Chief Justice of England.

Chairman of Committees.
The Right Hon. A. J. B. BERESFORD-HOPE, M.P.

Treasurers.
Sir WALTER FARQUHAR, Bart., 18, King-street,
St. James's, S.W.
Sir CHARLES MILLS, Bart., M.P., Camelford House,
Oxford-street, W.

Bankers.
Messrs. HERRIES, FARQUHAR, & CO., 16, St. James's-
street, S.W.
Messrs. GLYN, MILLS, & CO., Lombard-street, E.C.

Secretary.
G. J. MURRAY, Esq., 20, Cockspur-street, Charing-cross,
London, S.W.

THIS Union is formed to maintain the ancient marriage law of the land, and in particular to resist the legalisation of marriage with a wife's sister.

CHRISTMAS PRESENTS.—Nothing is so highly appreciated as an Assorted Case of GRANT'S TONIC LIQUEURS, comprising the celebrated "Morella Cherry Brand," "Orange Cognac," and "Ginger Cognac."—For particulars apply to any Wine Merchant, or to the Manufacturer, THOS. GRANT, Distillery, Maidstone.

BURROW'S MALVERN WATERS.—THE PURE NATURAL SPRING WATER—Malvern Seltzer, Soda Potash, and Lithia.—The Purest of all Mineral Waters.
W. & J. BURROW, The Springs, Malvern.

MORE CURES (THIS WEEK).
"I can speak highly of the soothing effects of
DR. LOCOCK'S PULMONIC WAFERS
upon all the respiratory organs. They give almost instant relief."
(Signed) E. MICKLE, A.P.S., 48, Stanley-road, Liverpool.
December 17th, 1883.
They taste pleasantly, and effect a rapid cure.
Price 1s. 1½d. and 2s. 9d. per box, of all Druggists.

FURNISH your HOUSES or APARTMENTS THROUGHOUT

OF MOEDER'S HIRE SYSTEM.
The original, best, and most liberal.
Cash prices.
No extra charge for time given.
Illustrated Price Catalogue, with full particulars of terms, post-free
F. MOEDER,
240, 249, 250, Tottenham-court-road, and 19, 20, and 21, Morwall-street, W.
Established 1843.

ESTABLISHED 1851.
BIRKBECK BANK,
Southampton-buildings, Chancery-lane.
Current Accounts opened according to the usual practice of other Bankers, and interest allowed on the minimum monthly balances when not drawn below £15. No commission charged for keeping Accounts.
The Bank also receives money on Deposits at Three per cent. Interest, repayable on demand.
The Bank undertakes for its Customers, free of charge, the custody of Deeds, Writings, and other Securities and Valuables; the collection of Bills of Exchange, Dividends, and Coupons; and the purchase and sale of Stocks and Shares.
Letters of Credit and Circular Notes issued.
A Pamphlet, with full particulars, on application.
1st March, 1890. FRANCIS RAVENSCROFT, Manager.

Gold Medal: Paris. Medals: Sydney; Melbourne; Christchurch, N.Z.

FRY'S COCOA EXTRACT

GUARANTEED PURE COCOA ONLY.

It is strongly recommended to all who appreciate the full flavour and fine aroma of Cocoa.
"It is strictly pure, and well manufactured in every way."—W. W. STODDART, F.I.C., F.O.S., City Analyst, Bristol.
"If properly prepared, there is no nicer or more wholesome preparation of Cocoa."
Food, Water, and Air, Edited by Dr. HARRALL.
Try also **FRY'S CARACAS COCOA**.—"A delicious preparation."

SIXTEEN PRIZE MEDALS awarded to J. S. FRY & SONS.

SPECTACLES v. BLINDNESS.

IMPERFECTLY adapted Spectacles are the cause of most cases of blindness and defective vision. Mr. H. LAURANCE, F.S.S., Oculist Optician, 12, OLD BOND STREET, (late 39), has made the adaptation of Spectacles his special and sole study for upwards of thirty years. Testimonials from Earl Lindsey, Sir Julius Benedict, F. D. Dixon Hardland, Esq., M.P., Thomas Cook, Esq., the well-known tourist agent, &c. Pamphlet containing valuable suggestions, post-free.

City Branches—8, POULTNEY, and 22, FENCHURCH STREET, E.C.

PHOENIX FIRE OFFICE, LOMBARD STREET
and CHANCING CROSS, LONDON.—Established 1793.
Insurances against Loss by Fire and Lightning effected in all parts of the world.
Loss claims arranged with promptitude and liberality.
JOHN J. BECOMFIELD, Secretary

SUN FIRE AND LIFE OFFICES,
THREADEWELL STREET, E.C.; CHANCING CROSS, S.W.;
OXFORD STREET (corner of Vere-street), W.
FIRE. Established 1710. Home and Foreign Insurances at moderate rates.
LIFE. Established 1810. Specially low rates for Young Lives. Large Bonuses. Immediate settlement of Claims.

ACCIDENTS!—64, CORNHILL.
NO MAN IS SAFE FROM ACCIDENTS.
WISE MEN INSURE AGAINST THEIR COST!

ACCIDENTS BY LAND OR WATER
INSURED AGAINST BY THE
RAILWAY PASSENGERS' ASSURANCE COMPANY,
The Oldest and Largest Company, insuring against Accidents of all kinds.
SUBSCRIBED CAPITAL, £1,000,000.
PAID-UP CAPITAL AND RESERVE, £250,000.
MODERATE PREMIUMS.
Bonus allowed to Insurers after Five Years.
£1,840,000

HAS BEEN PAID AS COMPENSATION.
Apply to the Clerks at the Railway Stations, the Local Agents,
Or 8, GRAND HOTEL BUILDINGS, CHANCING CROSS, or at 14
HEAD OFFICE—64, CORNHILL, LONDON.
WILLIAM J. VERN, Secretary.

To H.B.H. the PRINCE OF WALES.
BRAND & CO.'S OWN SAUCE,
SOUPS, PRESERVED PROVISIONS, and
POTTED MEATS & YORK & GAME PIES.
Also
ESSENCE of BEEF, BEEF TEA,
TURTLE SOUP, and JELLY, and other
SPECIALITIES for INVALIDS.

CAUTION—BEWARE OF IMITATIONS.
SOLE ADDRESS—
11, LITTLE STANHOPE STREET,
MAYFAIR, W.

BRYANT & MAY'S MATCHES.
BRYANT & MAY'S MATCHES.
BRYANT & MAY'S MATCHES.

NOW READY.

6d. "T O - D A Y." 6d.

Edited by E. BELFORT BAX and J. L. JOYNES.

CONTENTS FOR JANUARY.

THE REVOLUTION of TO-DAY. By H. M. HYNDMAN.
 THE THREE SEEKERS: a Poem. By WILLIAM MORRIS, Author of "The Earthly Paradise."
 CHRISTIANITY and CAPITALISM. By E. B. AVELING, D.Sc.
 THE FALLACY of the DOCTRINE of DIMINISHING RETURNS from LAND. By J. BOYD KINNEAR.
 THE EVILS of MODERATION in DRINK. By C. KEGAN PAUL, M.A.
 BAITING the JEW-BAITER. By ONE WHO DID IT.
 MONTHLY RECORD of the POPULAR MOVEMENT. By ELEANOR MARX.
 REVIEWS, &c.

Published at the "MODERN PRESS," 13 & 14, Paternoster-row, London, E.C.

THE CORNHILL MAGAZINE

On December 21 (Sixpence), New Series, No. 7.

For JANUARY.

CONTENTS.

J. HARAKUK JEPHSON'S STATEMENT. Illustrated by William Small.
 HOME LITERARY RECOLLECTIONS.—II. With an Illustration.
 EARTHQUAKE WEATHER.
 THE GIANTS HOPE. By the AUTHOR of "Vice Versa." Chap. XIX.
 —Dolly's Deliverance. Chap. XX.—A Declaration of War. Chap. XXI.—A Parley with the Enemy. Chap. XXII.—Striking the Trail.
 With Illustrations by W. Raistoun.
 SEVEN-YEAR SLEEPERS.
 A BUTTERFLY and a BOOKWORM. Illustrated by W. S. Stacey.
 London: SMITH, ELDER, & Co., 15, Waterloo-place.

THE NEW WEEKLY MAGAZINE.

On January 7, 1884, No. 1 of a New Weekly Journal of High-Class Literature for the People (16 pp., two sheets super-royal), price One Penny, entitled

HOME CHIMES,

Edited by F. W. ROBINSON,

Author of "Grandmother's Money," "Muttie, a Stray," "Annie Judge, Spinster," "No Church," &c., &c., &c.

No 1 will contain:

NEAR CROMER. By ALGERNON CHARLES SWINBURNE.
 A FAIR MAID: a New Novel. By the AUTHOR of "GRANDMOTHER'S MONEY." Chaps. I., II., III.
 A SONNET of GREETING. By THEODORE WATTS.
 THE VALLEY of the TWIZZLING TREES. By PHIL ROBINSON.
 OLD GOLD: a New Novel. By W. SIMS, Author of "King Capital."
 Chaps. I., II.
 HOME CHIMES. By SAVILE CLARKE.
 EVERY MAN HIS OWN SOUP KITCHEN.
 BURHAM BEECHES. By MORT THOMAS.
 LAMINGTON'S CASHIER: a New Story. By the AUTHOR of "Mrs. JERNINGHAM'S JOURNAL." Chap. I.
 DEVONSHIRE ROSES: a Tale. By ALICE KING.
 THE YOUNG ONE'S AERIAL STORY—TEMPLE and the BIRDS. By EVELYN EVERETT GREEN. Chaps. I., II.
 HOME COOKERY. By Miss GREGG, of the High School of Cookery, Edinburgh.
 OUR PEAL of BELLS: &c., &c., &c.
 Office of HOME CHIMES, 27, Ivy-lane, Paternoster-row, E.C.

KEATS (JOHN).—COMPLETE WORKS
 in VERSE and PROSE now first brought together, including Poems and Letters not before published. Edited by H. BUNTON FORBES. Five Portraits of Keats, and other Illustrations. 4 vols., demy 8vo, buckram, £4 4s. 1883.

SHELLEY (PERCY BYSSHE).—COMPLETE WORKS
 in VERSE and PROSE. Edited by H. B. FORTMAN. Portraits, Etchings, and Facsimiles. 8 vols., demy 8vo, cloth, £5. DITTO.—POEMS. Separately, 4 vols., demy 8vo, cloth, Portrait, Etchings, &c., 5s. DITTO.—POEMS. 2 vols., Portrait, &c., without Notes, post 8vo, buckram, 16s. London: REEVES & TURNER, 105, Strand.

THE NATIONAL REVIEW.

JANUARY. 2s. 6d.

CONTENTS.

A FEW REMARKS on CONSERVATIVE and LIBERAL FINANCE. By the Right Hon. Sir STAFFORD H. NORTHCOTE, Bart., M.P.
 GANJAH. By C. T. BUCKLAND.
 SOME FACTS about REDISTRIBUTION. By GEORGE BYRON CURTIS.
 FALLOW DEER at HOME. By the Hon. ALFRED E. GATHORNE HARDY.
 TWO ASPECTS of the IRISH QUESTION—
 1. IS ENGLAND going to KEEP IRELAND? By J. T. C. HUMPHREYS.
 2. AN UNTRIED REMEDY for IRISH GRIEVANCES. By ALFRED HARRIS.
 THE DIVORCE between LITERATURE and the STAGE. By ALFRED AUSTIN.
 CONSERVATISM and SOCIALISM. By W. H. MALLOCK.
 POLITICAL PESSIMISM. By LORD LAMINGTON.
 SCRAPS from the CHRONICLES of VENICE. By AMY LATARD.
 THE ORATORY of the RECESS. By N. W. GUMLEY.
 EDWARD BULWER, LORD LYTTON.
 CORRESPONDENCE.
 London: W. H. ALLEN & Co., 13, Waterloo-place, S.W.

This day, 4s., at all Booksellers' and Libraries.

THE SCOTTISH REVIEW,

DECEMBER, 1883.

CONTENTS.

ART. I.—THE RELATION of SCOTTISH UNIVERSITIES to THOSE of ENGLAND and GERMANY.
 II.—THE IRISH LANGUAGE.
 III.—M. RENAN'S SOUVENIRS.
 IV.—A STUDY from TURGENIEFF.
 V.—MARTIN LUTHER.
 VI.—THE THEOLOGY of ST. PAUL.
 VII.—CHARLES DICKENS.
 VIII.—WHAT is the CONSERVATIVE POLICY?
 IX.—CONTEMPORARY LITERATURE.
 X.—SUMMARIES of FOREIGN REVIEWS, &c.
 ALEX. GARDNER, Paisley, and 12, Paternoster-row, London.

JOHN BULL.

JOHN BULL and HIS ISLAND.

JOHN BULL and HIS ISLAND. 10,000

sold the first week. THE book. ALL Booksellers. "Most amusing; John Bull is hit off to the life." Paper covers, 2s. 6d.; cloth, 3s. 6d.—FIELD & TIER, 70 Leadenhall Press, 50, Leadenhall-street, E.C.

Just published, crown 8vo, cloth, price 2s.

LESSONS from the RISE and FALL of the ENGLISH COMMONWEALTH. By J. ALLANSON PICTON, M.A.
 CONTENTS: I. INTRODUCTORY. II. TREASON and LOYALTY. III. THE LIMITS of MORAL FORCE. IV. THE LIMITS of PHYSICAL FORCE. V. THE SOURCES of POPULAR ENTHUSIASM. VI. REPUBLICANISM: FORM and SUBSTANCE.
 London: ALEXANDER & SHEPHERD, 21, Castle-street, Holborn.

UNIFORM WITH "KERAMIC ART OF JAPAN." JAPANESE MARKS AND SEALS.

Part I. POTTERY.

Part II. ILLUMINATED MSS. and PRINTED BOOKS.

Part III. LACQUER, ENAMELS, METAL, WOOD, IVORY, &c.

By JAMES L. BOWES,
 Joint Author of "Ceramic Art of Japan."

With Illustrations in Colours and Gold.

1 vol., imp. 8vo, elegantly bound in cloth, with ornamental back, gilt leaves, price £3 2s.

Comprising 1,300 Marks and Seals copied in facsimile, with examples in colours and gold, executed by Messrs. Firmin Didot et Cie., of Paris. The Work also contains a Grammar of the Marks; brief Historical Notices of the various Arts of Japan; the Jikkwan and Jiani Shi Characters, with those of the Zodiacal Cycle; also the Year Periods since the Fourteenth Century; and a Map showing the various Seats of Manufacture.

"An honourable labour of love."—*Athenaeum*.

"To the collector absolutely necessary."—*Saturday Review*.

"A book of great and lasting authority."—*Academy*.

"This splendidly got-up volume will enable collectors of Japanese art-objects to contemplate their treasures with a new and keener zest."—*Spectator*.

"Mr. Bowes's volume is interesting by itself, and forms a worthy companion to the 'Ceramic Art of Japan.'"—*Architect*.

London and Manchester: H. SOTHERAN & CO.

A BOOK FOR TEMPERANCE SOCIETIES.

EVERYTHING POSSIBLE to WILL;

or, the RESCUE of a DRUNKARD.

A Tale of Real Life.

By ELLEN E. ELLIS.

Cloth gilt, 5s.

A copy of this work has been accepted by Her Majesty Queen Victoria who has expressed her pleasure in receiving it.

London: 63, Fleet-street, E.C.

Strongly bound, 100 Plates, pp. 556, price 21s.

HOW to WORK with the MICROSCOPE.

By LIONEL S. BEALE, F.R.S. A Manual of Microscopical Manipulation from the very rudiments to the use of the highest powers.

London: HARRISON, Pall-mall.

WORKS EXPOSING the FALLACIES of

MATERIALISM and ATHEISM. By LIONEL S. BEALE, F.R.S.
 PROTOPLASM: or, Matter and Life. 10s. 6d.—ON LIFE and on VITAL ACTION. 5s.—THE MYSTERY of LIFE. 2s. 6d.—THE "MACHINE" of LIFE. 2s.—LIFE THEORIES and RELIGIOUS THOUGHT. 5s. 6d.
 London: J. & A. CHURCHILL.

Second Edition, price 5s.

SLIGHT AILMENTS: their Nature and

Treatment. By LIONEL S. BEALE, F.R.S.
 London: J. & A. CHURCHILL.